

Mus. ant. pract.

H 680

II. 11 Mus. cont:

HL 680

Jesu hilf!

Erster Theil

Geistlicher Concerten/

Mit 1. 2. 3. 4. 5. 6. und 7. Stimmen / theils
mit / theils ohne Instrumenten / nebenst ihrem gewöhnlichen

BASSO CONTINUO,

und absonderlichem

BASSO PRO VIOLONO,

Aus den berühmtesten / Italianischen und an-
dern Autoribus / vornehmlich zum Lobe Gottes ; Denn auch
zur Fortpflanzung der Edlen Music ; Und zu Erweckung sonderer Andacht
bey dem Kirchen- Gottesdienst ; Auch sonst sehr anmuthig zu
musiciren und nützlich zu gebrauchen

Mit sonderem Fleisse und Mühe colligiret und zum Druck befördere

Durch

JOHANNEM HAVEMANNUM,

Directorem der Churfürstl. Brandenb. Kirchen-Music zur H. Dreysaltigkeit/
und Cantorem des Churfürstl. Joachimsthalischen Gymnasilii.

VIOLONO.



ZEHN

In Verlegung Daniel Reichels / Buchhändlers daselbst.

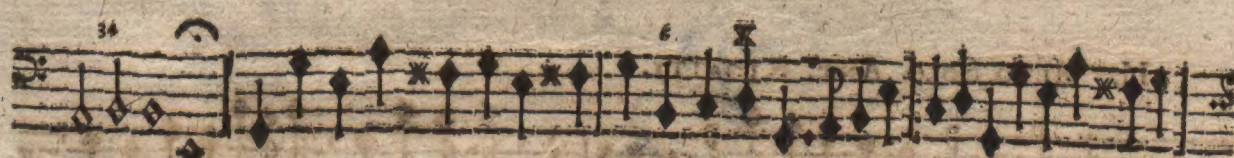
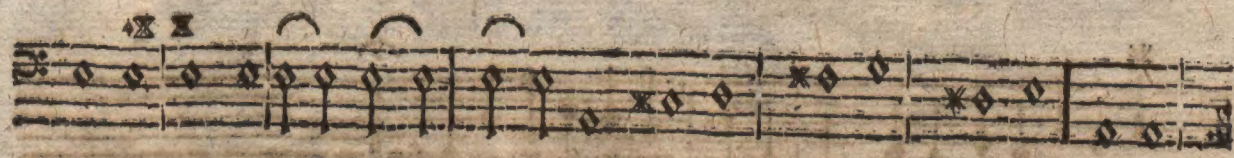
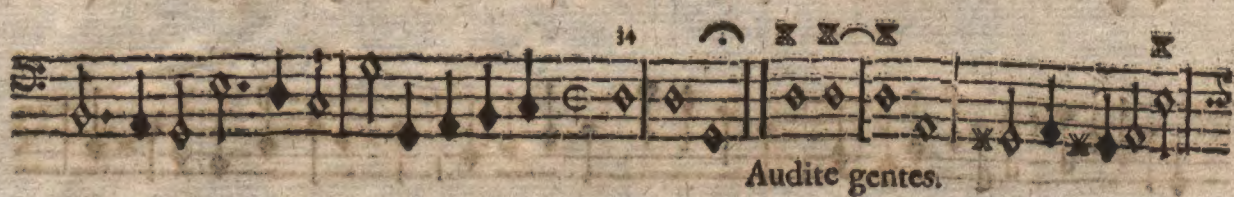
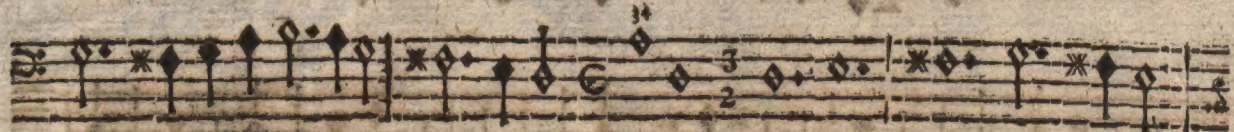
Gedruckt zu Jehna bey Georg Sengenwalden/

In dem 1699ten Jahre.

Ex
Biblioth. Regia
Berolinensi.



I. CANTO SOLO ANTHON. RIGATTI.



A

Bas-

BASSO CONTINUO.



II. ALTO SOLO ANT. RIGATTI.



Congregati sunt inimici.

Largo

BAS-

BASSO CONTINUO.

3



A 2

BAS-

Musical score for Basso Continuo, page 4. The score consists of ten staves of music. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests. The key signature is one flat (B-flat). The score is written in a historical style, likely from the 17th or 18th century.

Musical score for Tenore Solo, page 5. The score consists of ten staves of music. The notation includes various rhythmic values and rests. The key signature is one flat (B-flat). The score is written in a historical style, likely from the 17th or 18th century.

Beatus qui in- telligit.

sol. org.

Je/su ergo semper

Et dicam semper

Et est per me

Alleluia

sol. organo

A 3

BAS-



IV. BASSO SOLO PAULI CORNETTI.



BAS-



V. A. 2. C. C. JOHAN. PETRI FINATTI.



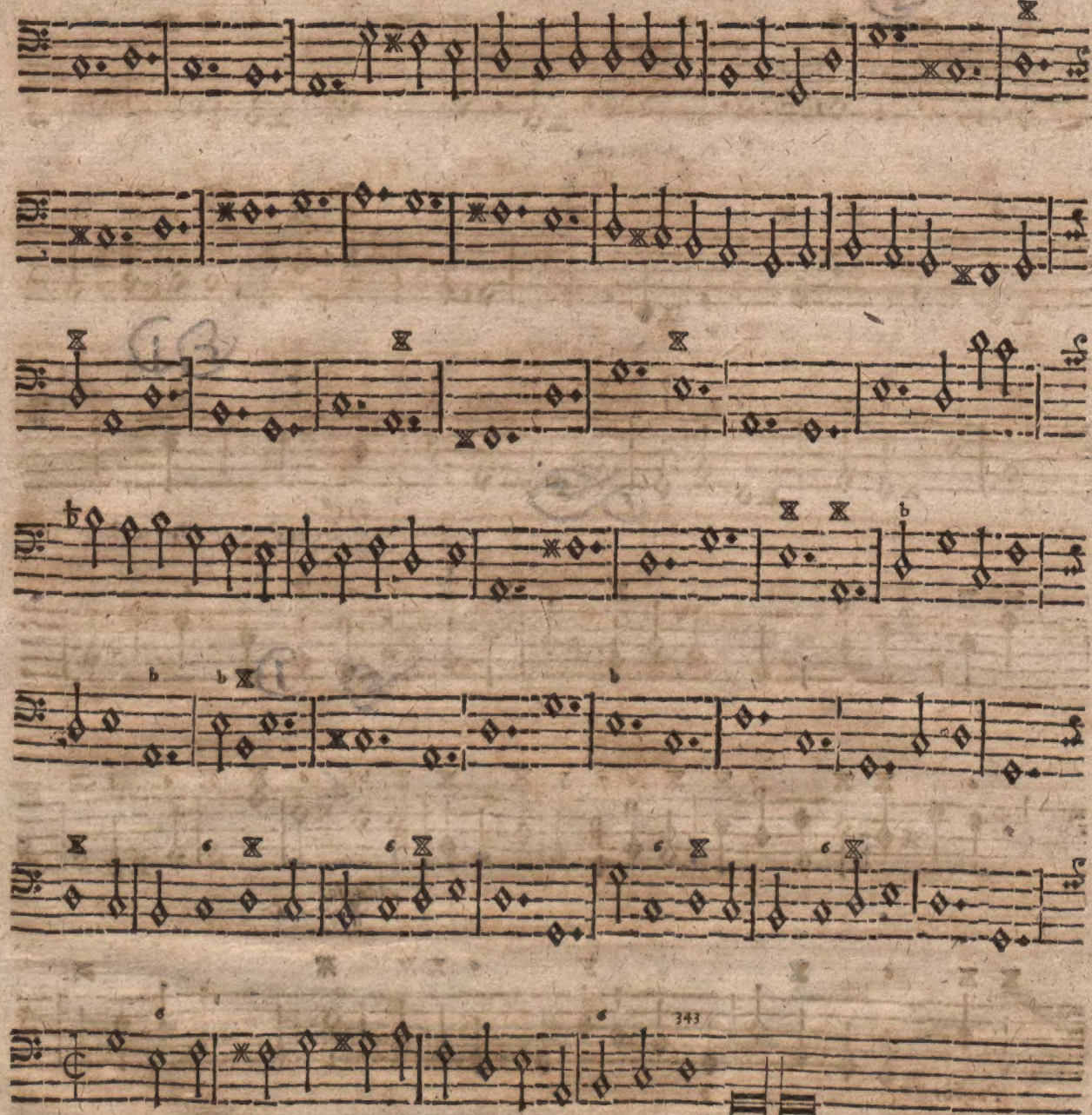
A 4

BAS-



Presto.

BAS-



VI. A 1. VOC. A A. CASP. CASATI.



BAS-

BASSO CONTINUO.

65 56 41

4 2 2 4 3 5 4 3 5 6 4 3 65

34 6 2 6 5 3 6 5 4 3 2

Ho te suspirans

Suspirans

Presto. Eia ergo natus es nos

Adagio. Mor. Nos color

Presto.

Adagio. Mor. Nos color

Adagio. Mor. Nos color

BAS

BASSO CONTINUO.

4 3 1

5 4 3 2 1

4 3 2 1

4 3 2 1

4 3 2 1

4 3 2 1

4 3 2 1

4 3 2 1

4 3 2 1

4 3 2 1

Pian. Forte

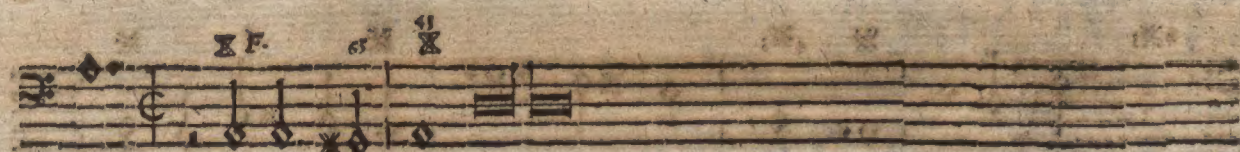
P.

P.

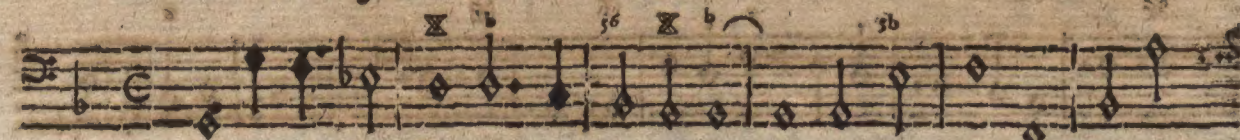
P.

P.

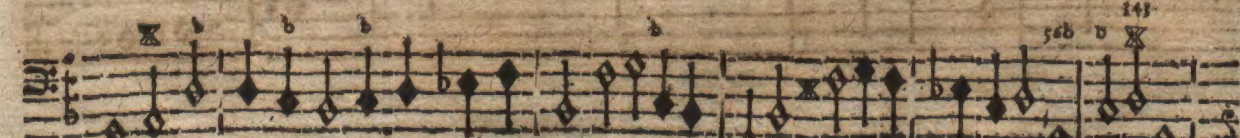
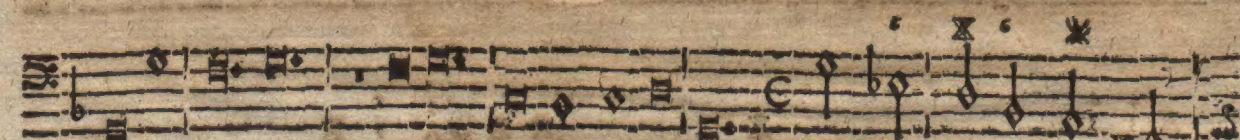
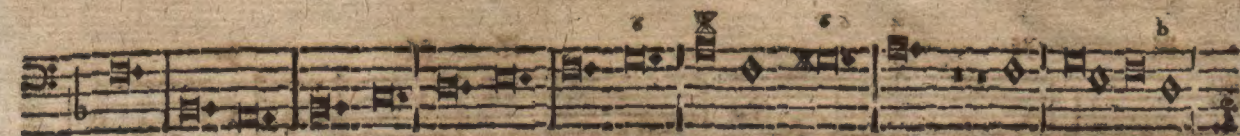
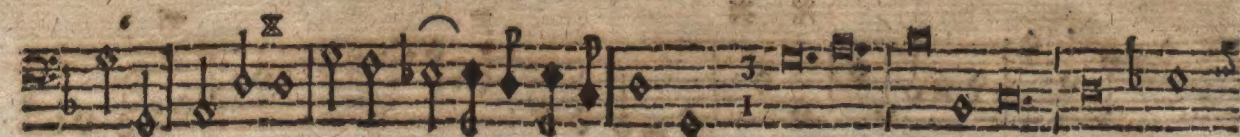
BAS



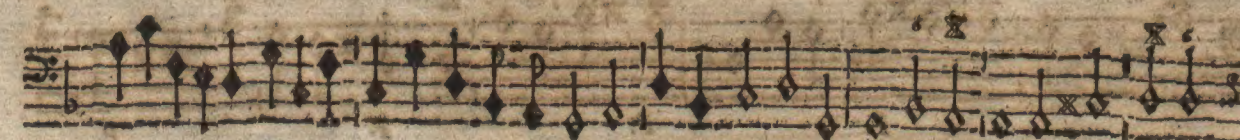
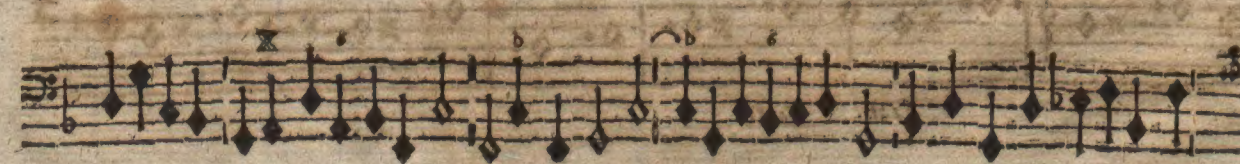
VII. A 2. C.B. JOH. PETRI FINATTI.



O amantissime Sponse.

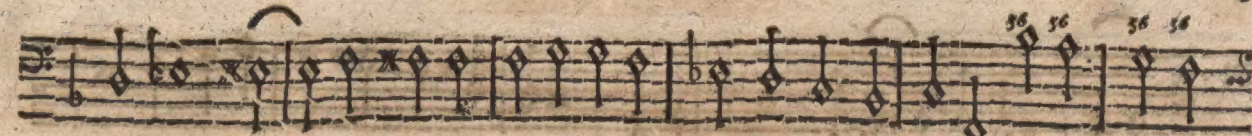


Allegro.

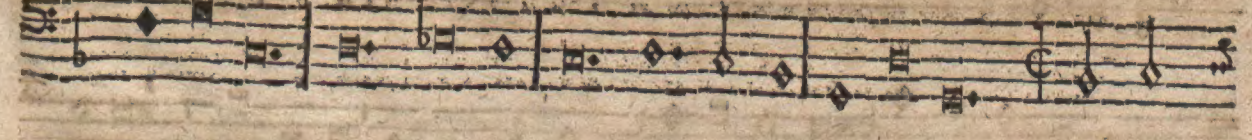
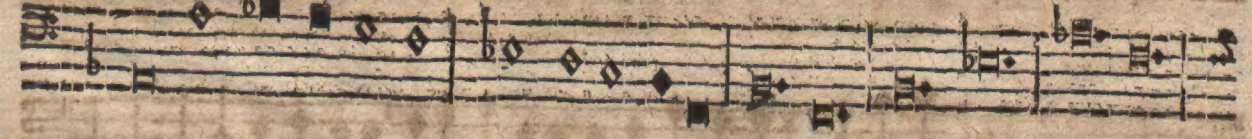
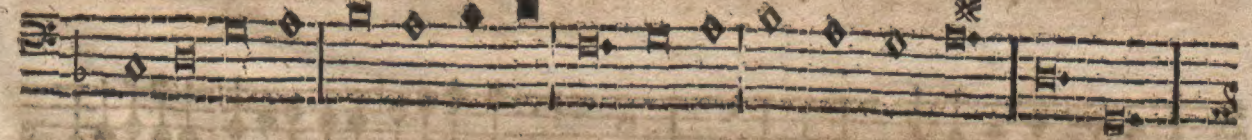
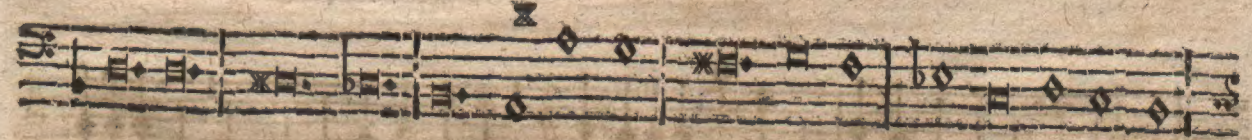
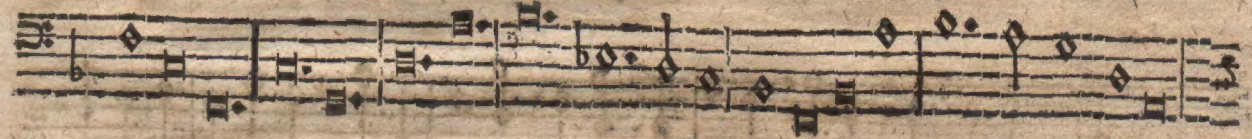
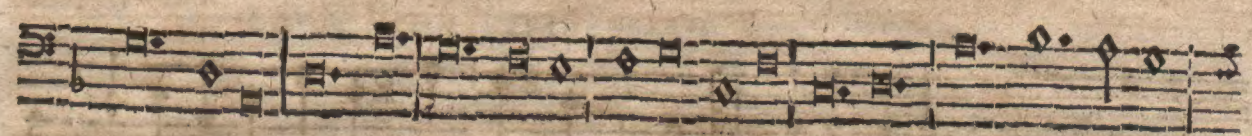
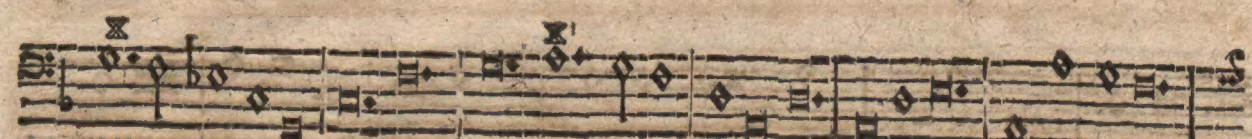
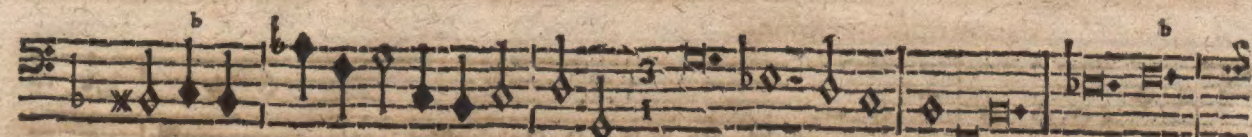
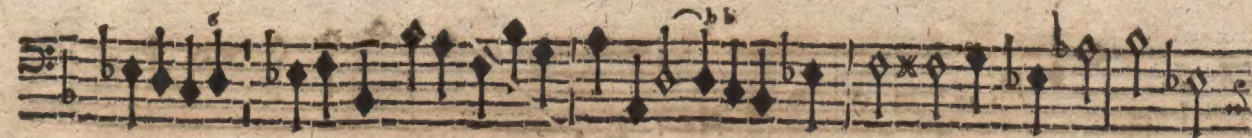


Adagio.

Bas-



Salve Rex Christus.



B

Bas-

VIII. A 2. T B, GIOU ROUETTE. BASSO CONTINUO.

Salve Rex Christe.

BAS.

BASSO CONTINUO.

IX. A 3. C A T. JOHAN PETRI FINATTE.

Ingemiscam in vulnere.

B 2

BAS.

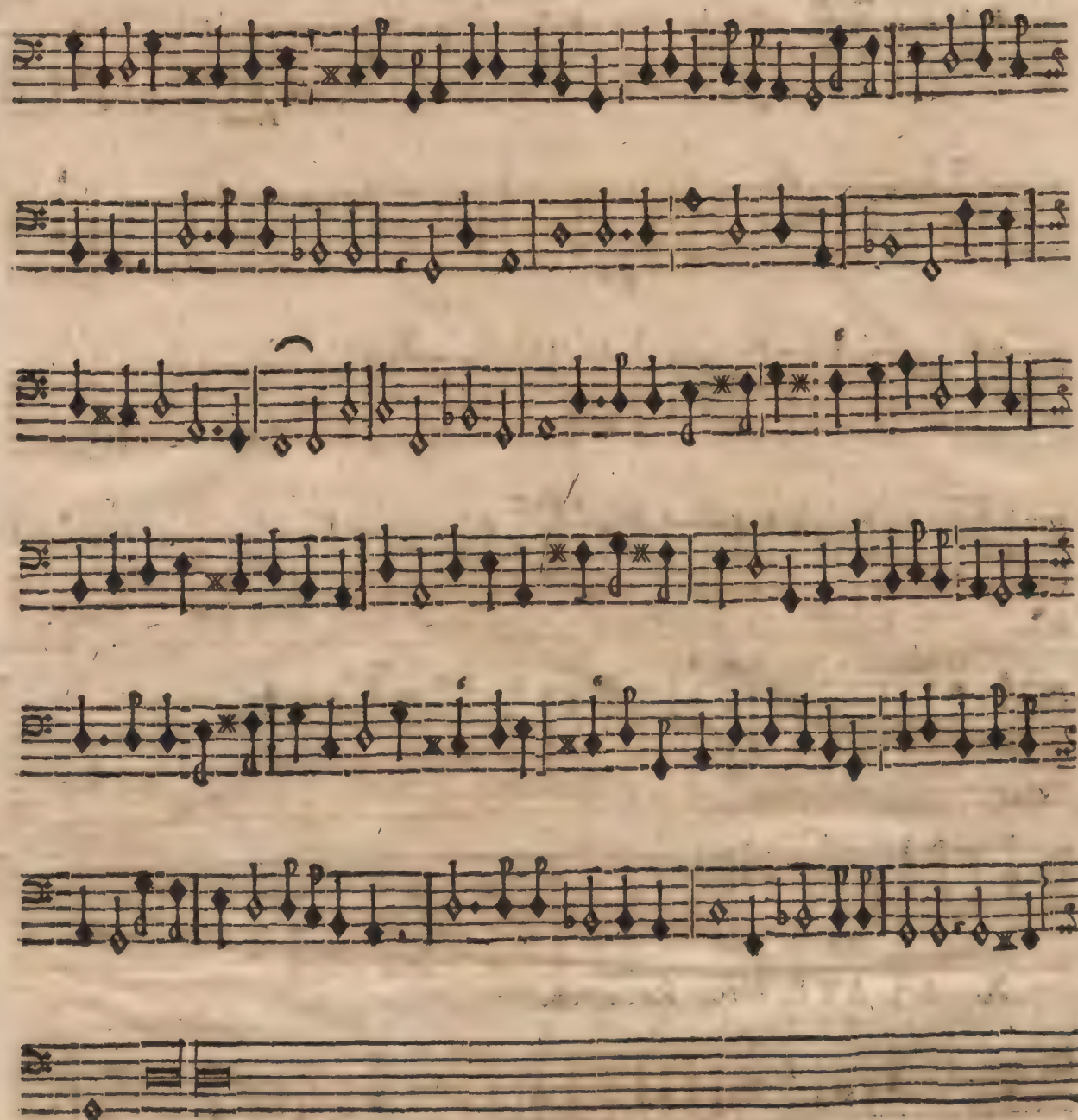
Handwritten musical score for Basso Continuo on page 16. The score consists of ten staves of music, each containing a series of figures (numbers) and various musical symbols such as asterisks, flats, and slurs. The notation is typical of Baroque figured bass.

BAS.

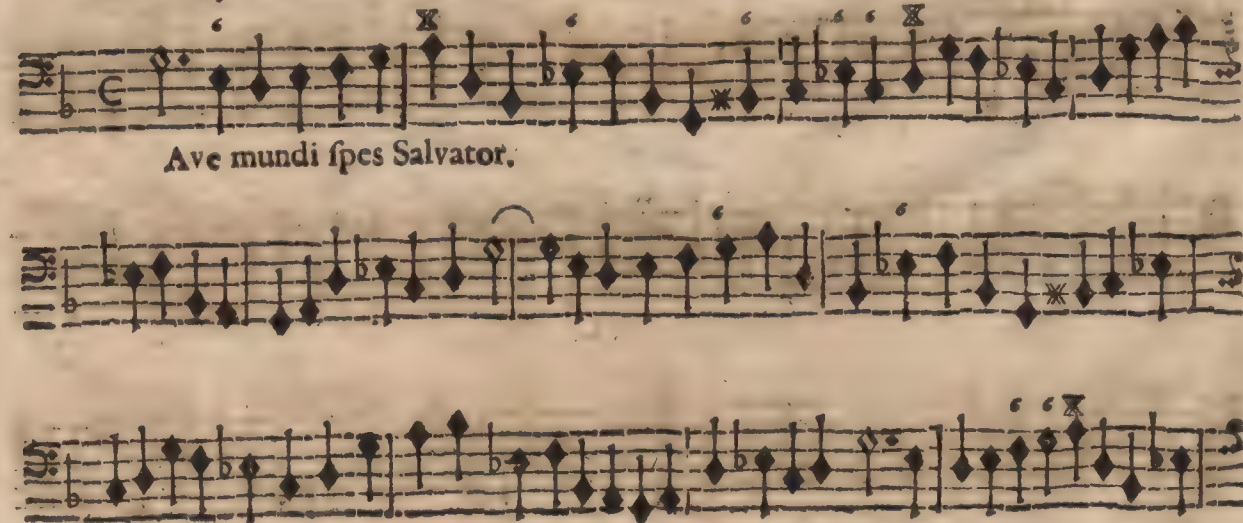
Handwritten musical score for Basso Continuo on page 17. The score consists of ten staves of music. The first staff is marked *Piano*. The section starting with the tenth staff is labeled **X. A 3. ATB. GIOU ROUETTE.** Below this section, the text *Ego sum resurrectio & vita.* is written. The notation continues with figures and musical symbols.

B 3

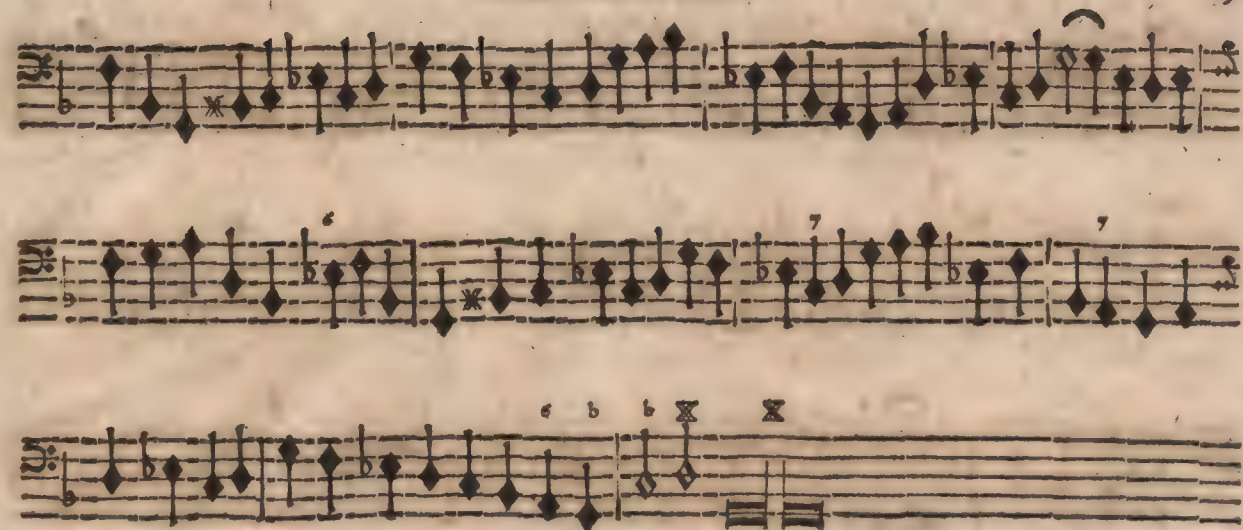
BAS.



XI. A 3. C. SOLO, con 2 VIOL. ALEXANDRI GRANDI.



Bas.

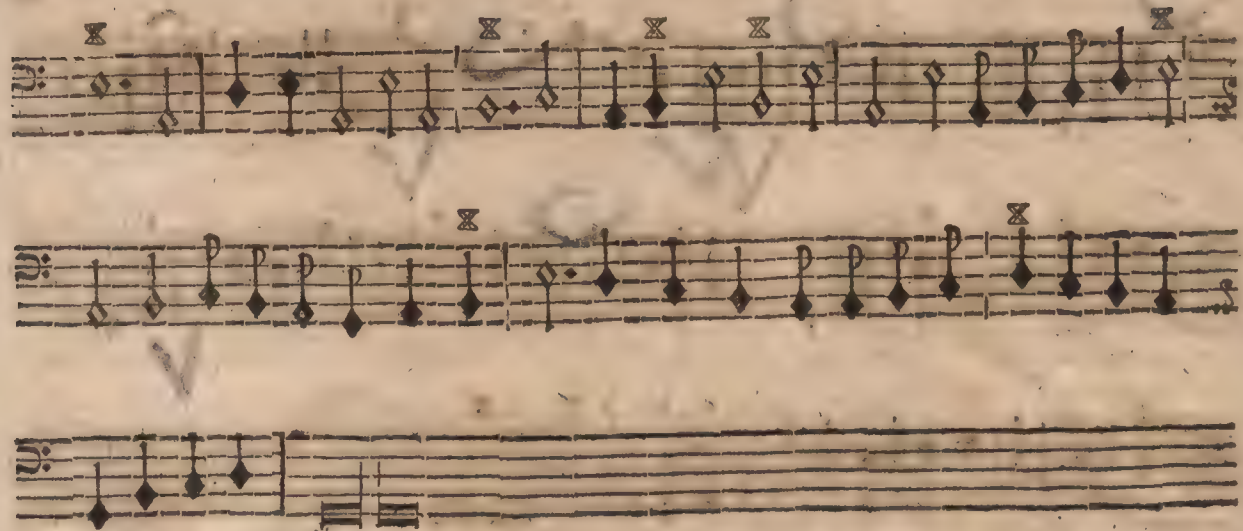


XII. CANTO SOLO, con 2 Violini.

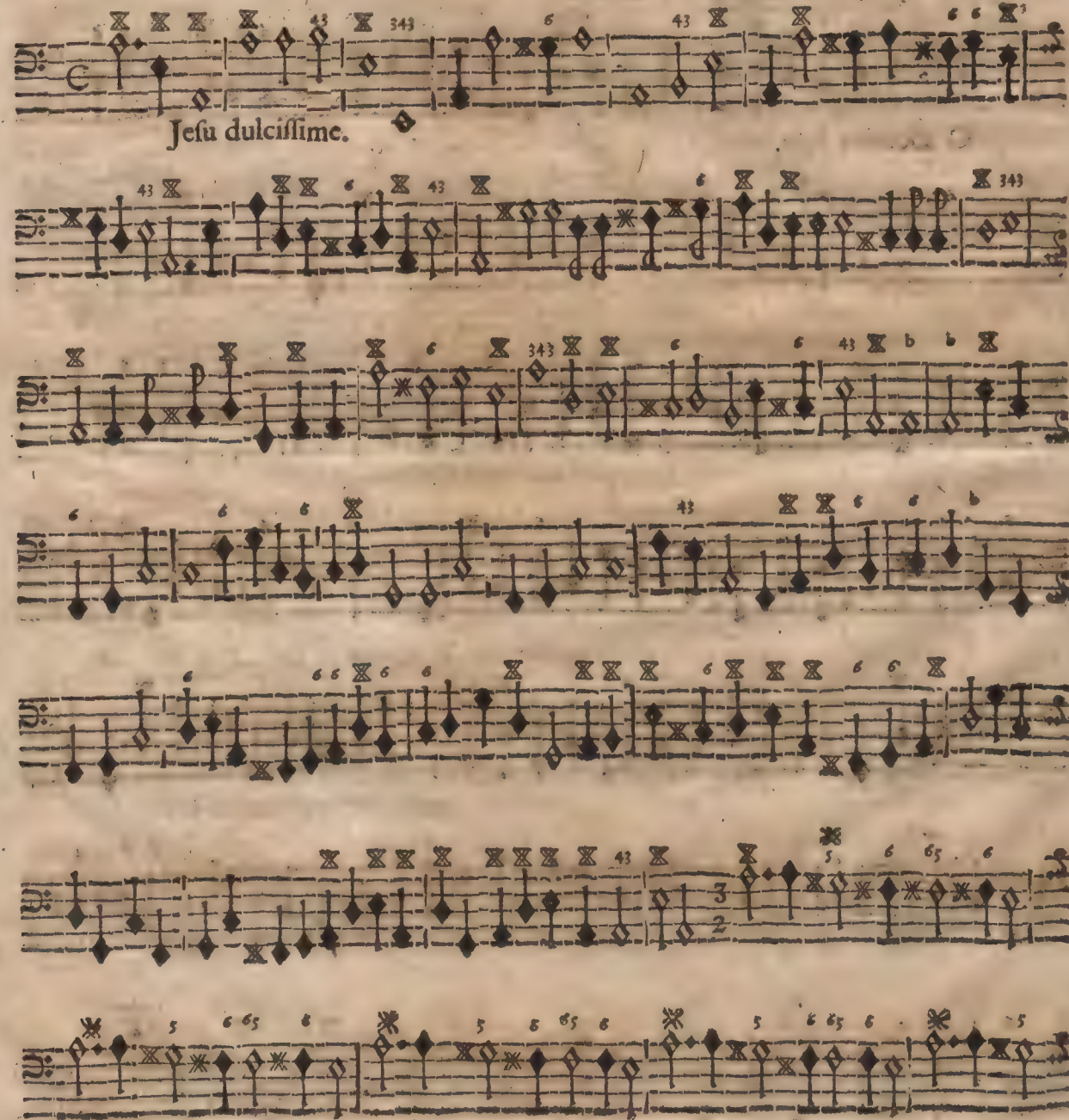


B 4

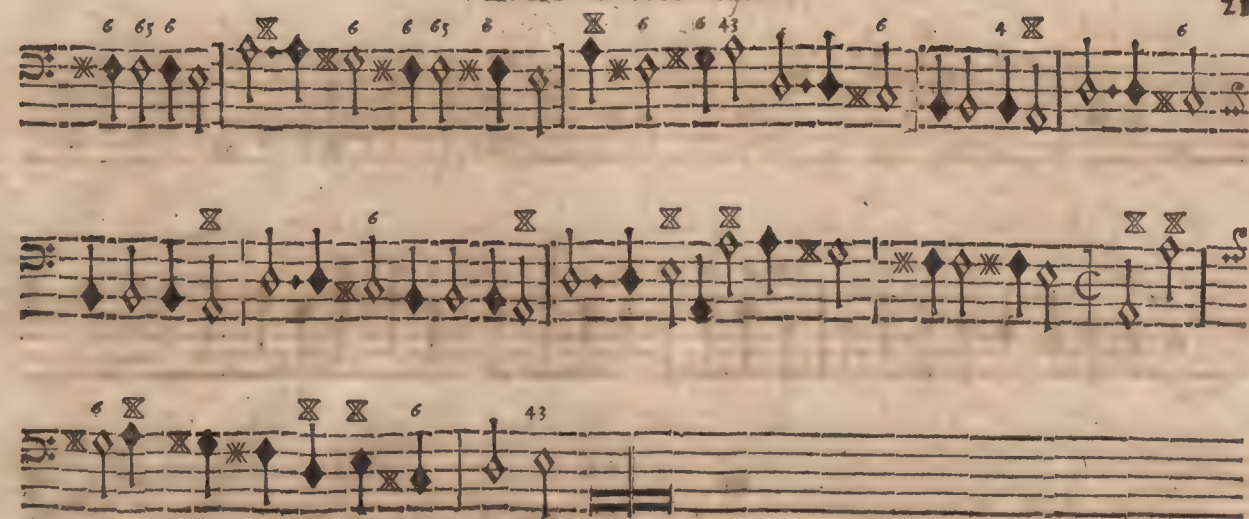
Bas.



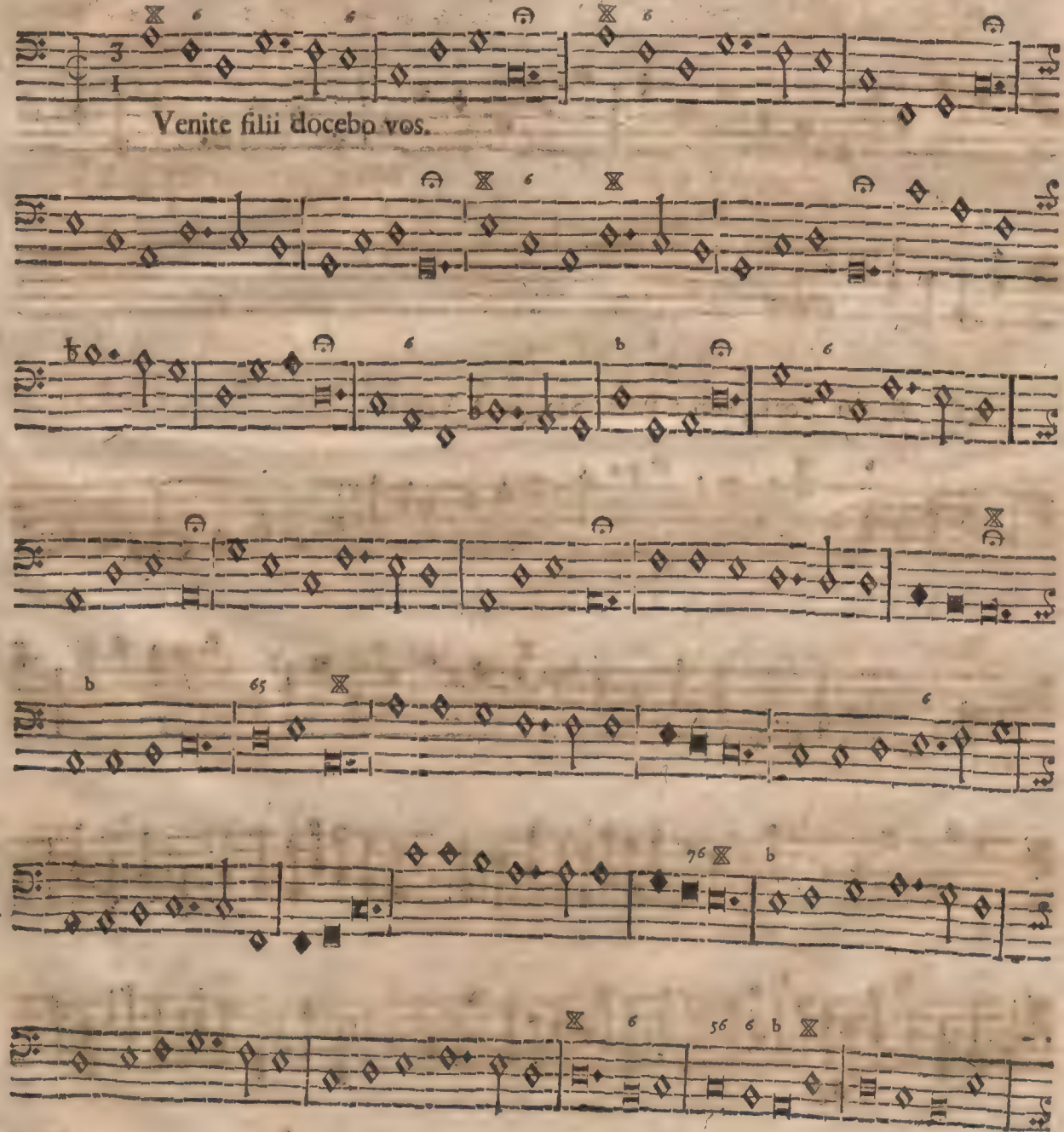
XIII. TEN. SOL. con 2 Viol.



Bas:

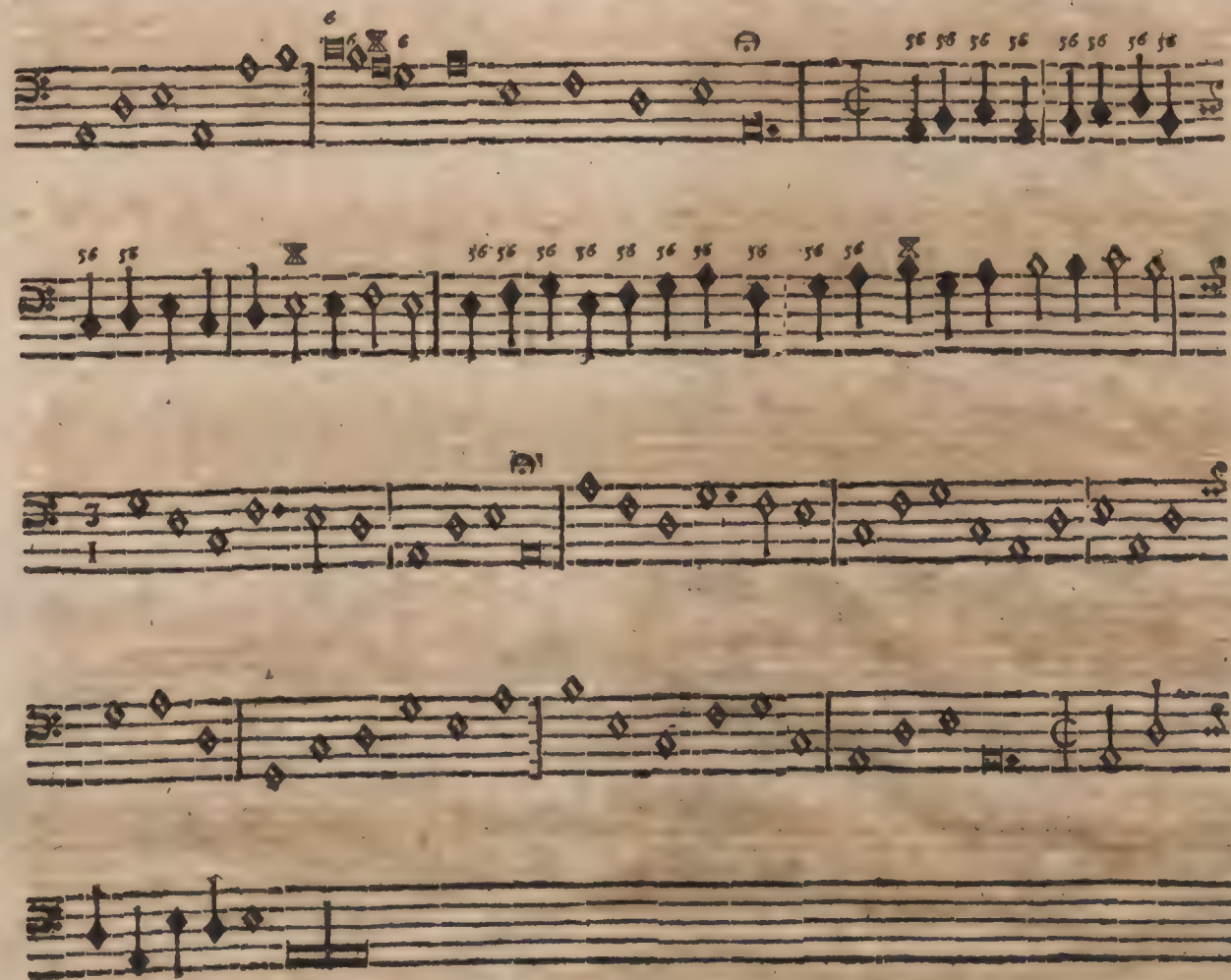


XIV. BASSO SOLO, con 2 Viol. ALBERICI MAZAK.

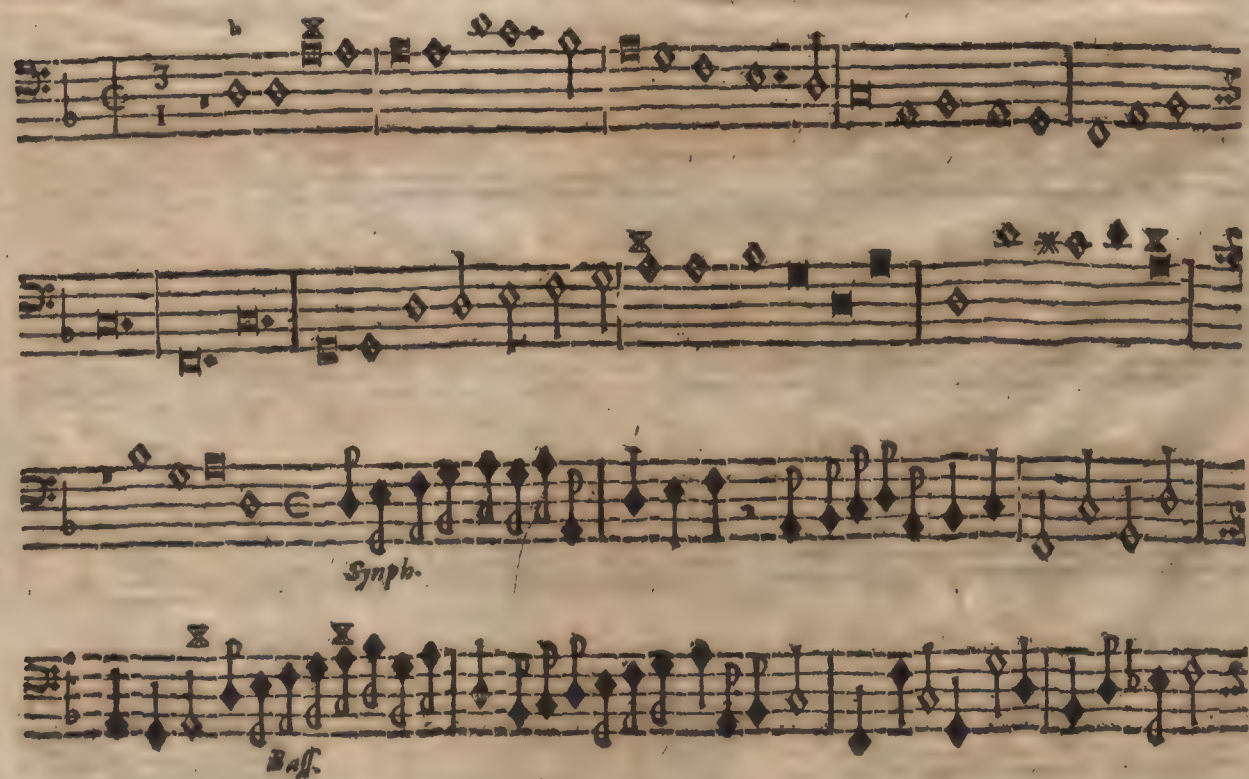


BAS-

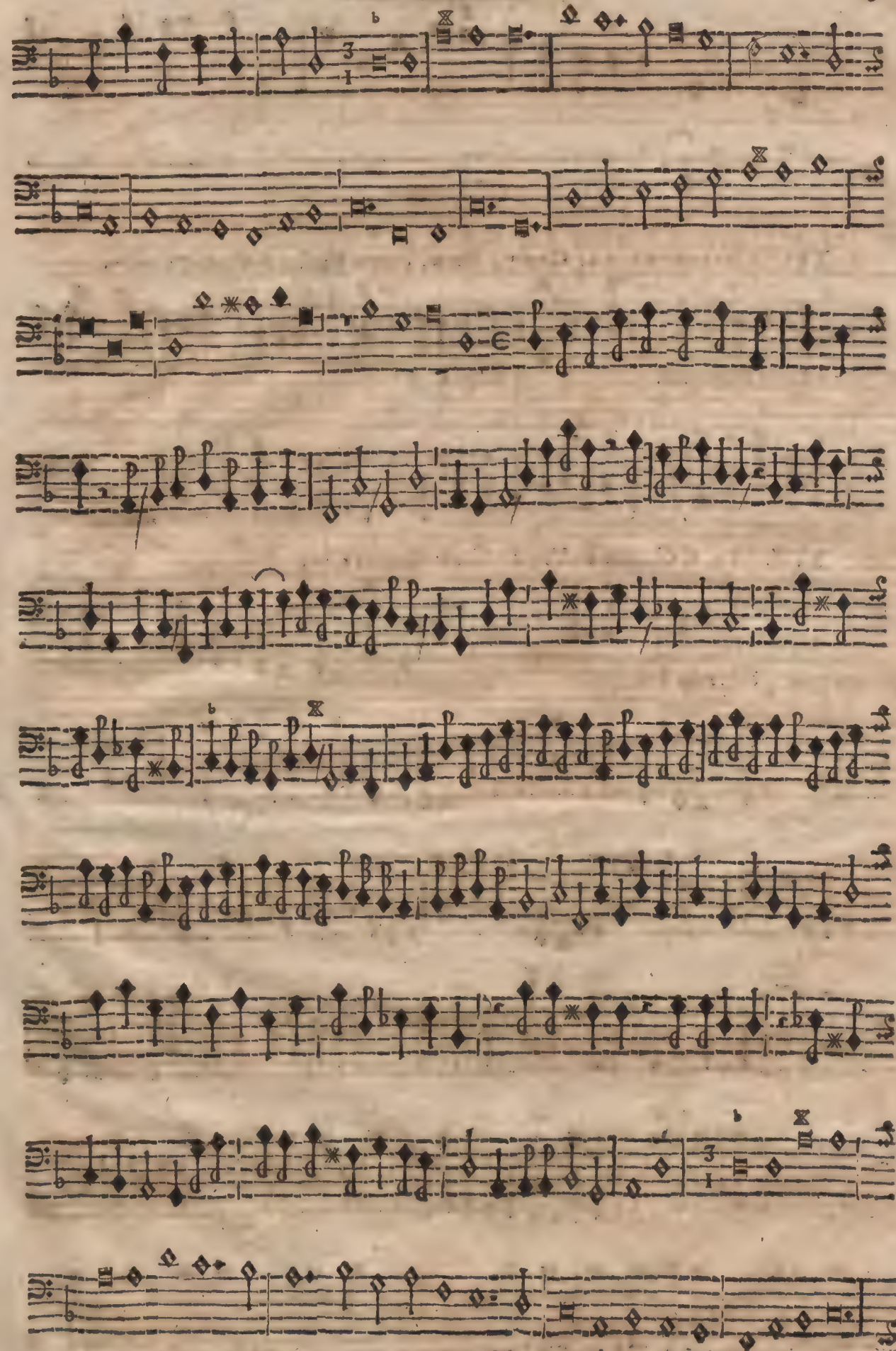
BASSO CONTINUO.



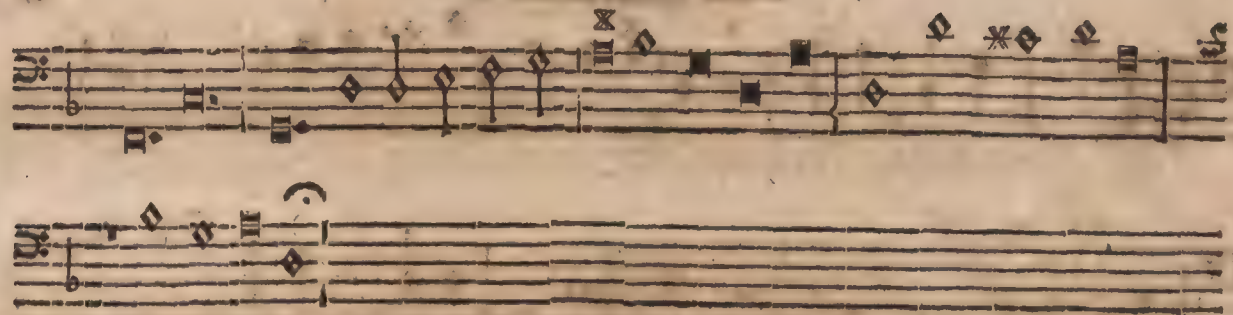
XV. BASSO SOLO, con 2 Viol. SIMONIS VESIL.



BAS-



BAS-



XVI. CHIACCONA à 4. CANTO SOLO, con 2 Violini e Viola da Gamba.

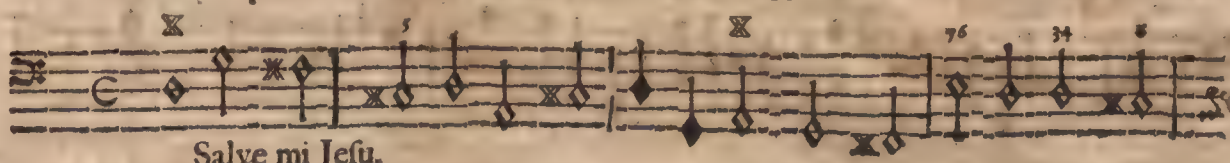


Dixit Dominus.

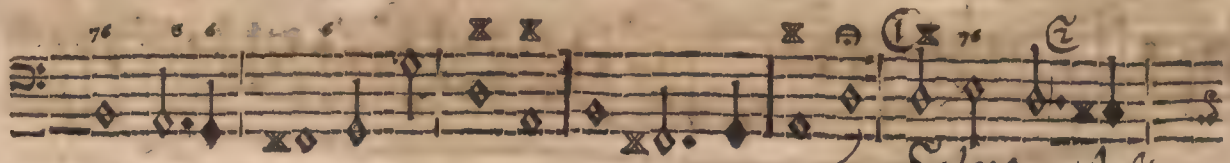
Gloria.



XVII. à 4. CC. con 2 Violini Giou. Coecii.



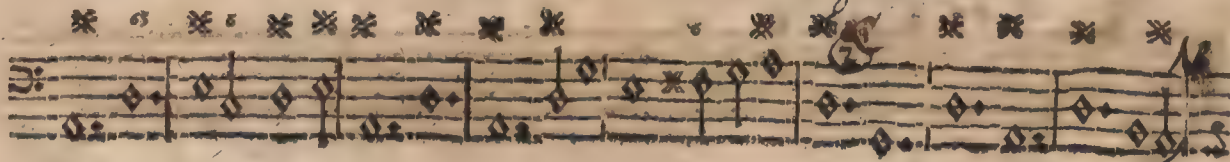
Salve mi Jezu.



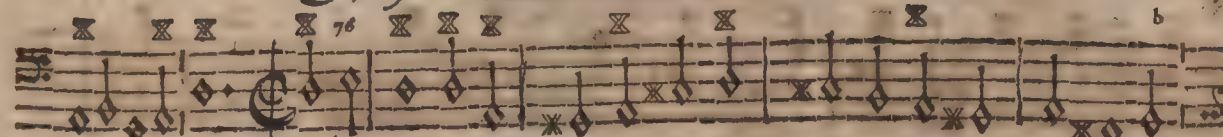
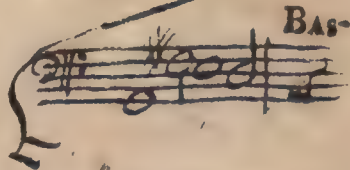
Salve mi Jezu



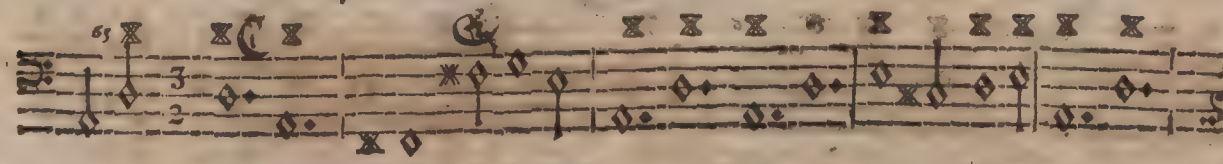
O grandi amor



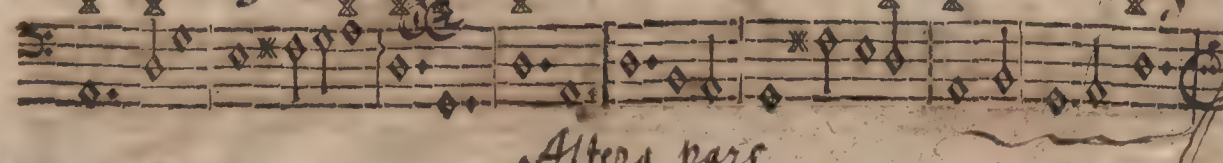
Bas-



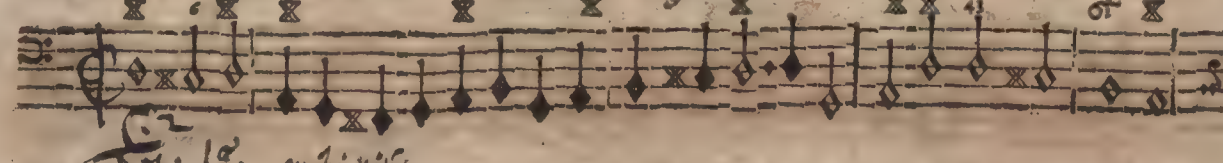
Obsecro Dominum.



O grandi amor



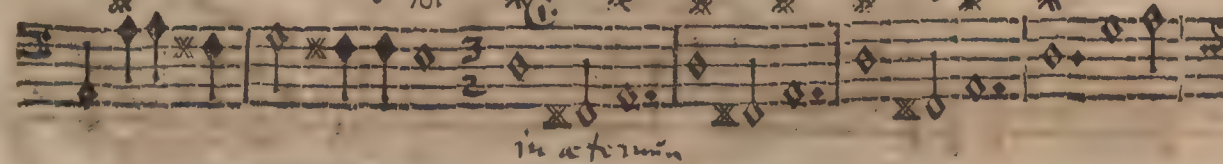
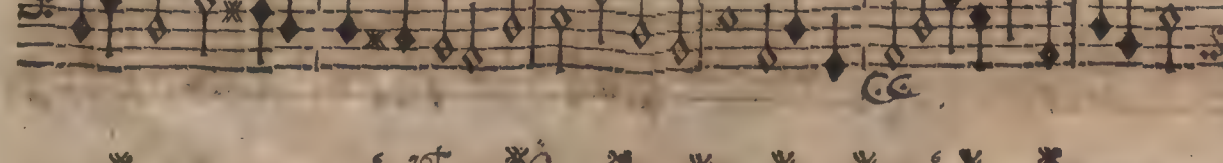
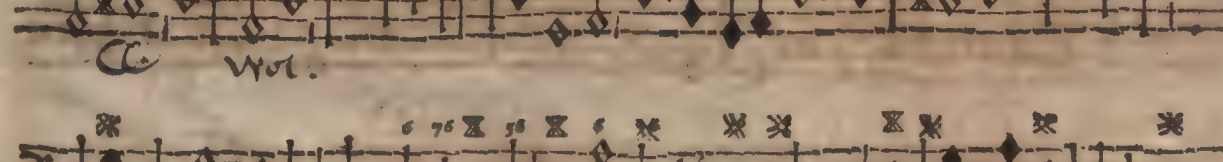
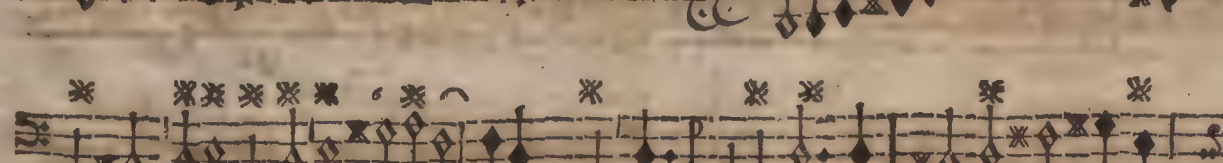
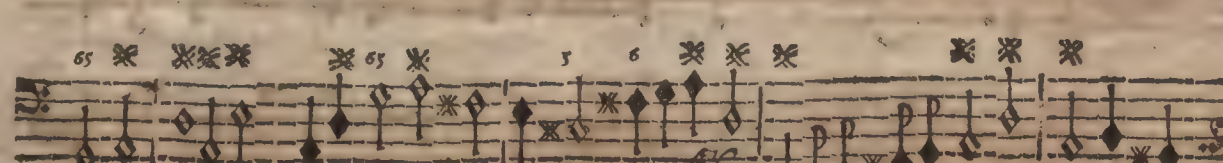
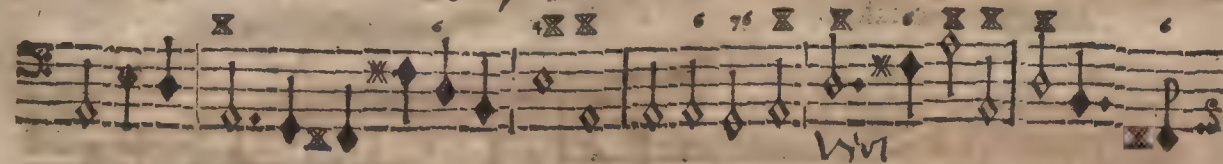
Altera pars.



Tibi dñe mihi pñe



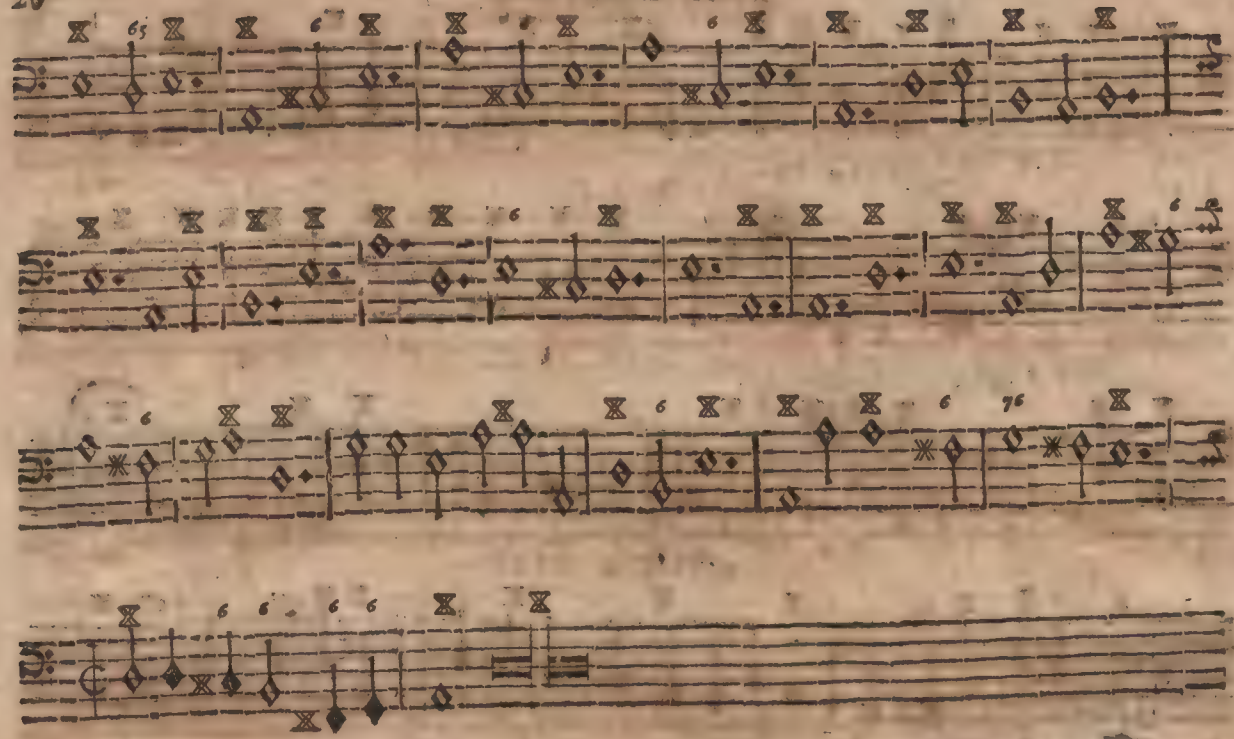
Ls. orge km



in a. t. r. m. n.

C

BAS-



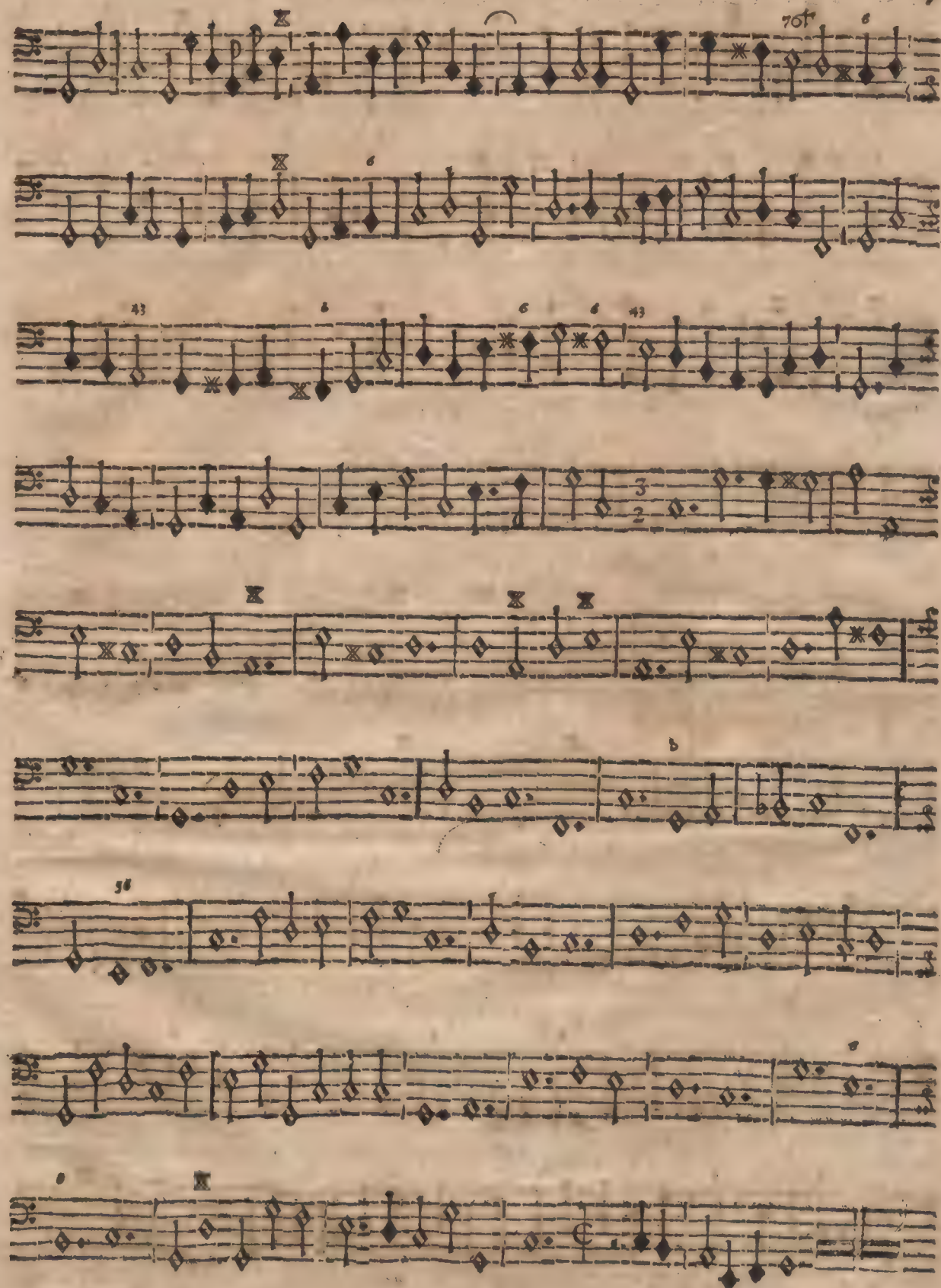
XVIII. A 4. Voc. C C. con 2. Viol. Giou. Cocchi.



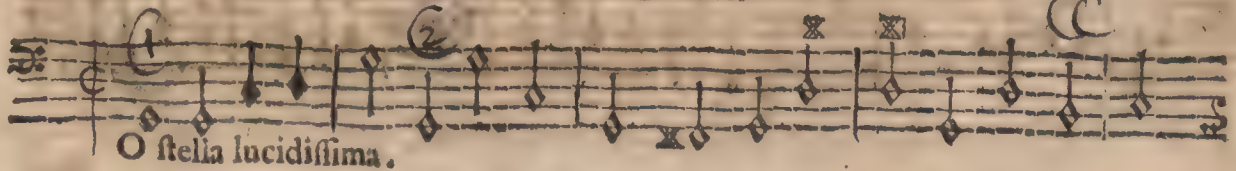
Intuimini mortales.

Splendens facie

BAS.



XIX. A 4. T T. con 2. Viol. Giou. Cocchi.



O stella lucidissima.

C 2

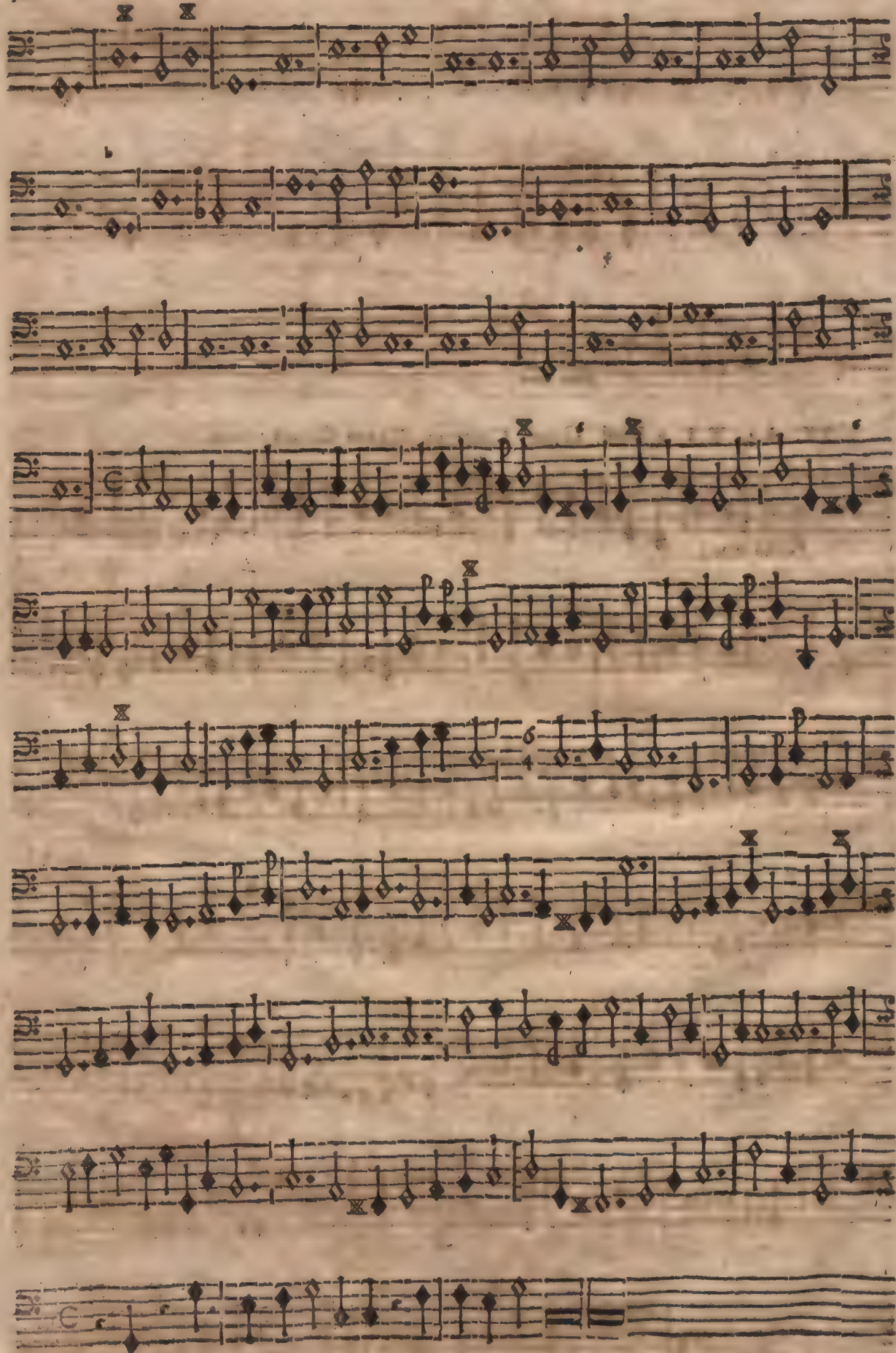
BAS.

Handwritten musical notation for the Bass Continuo part on page 28. The score includes ten staves of music. The first staff is marked with a 'V' and the second with 'Viol'. The notation features various notes, rests, and accidentals, with several 'C' time signatures and 'X' marks above the staves.

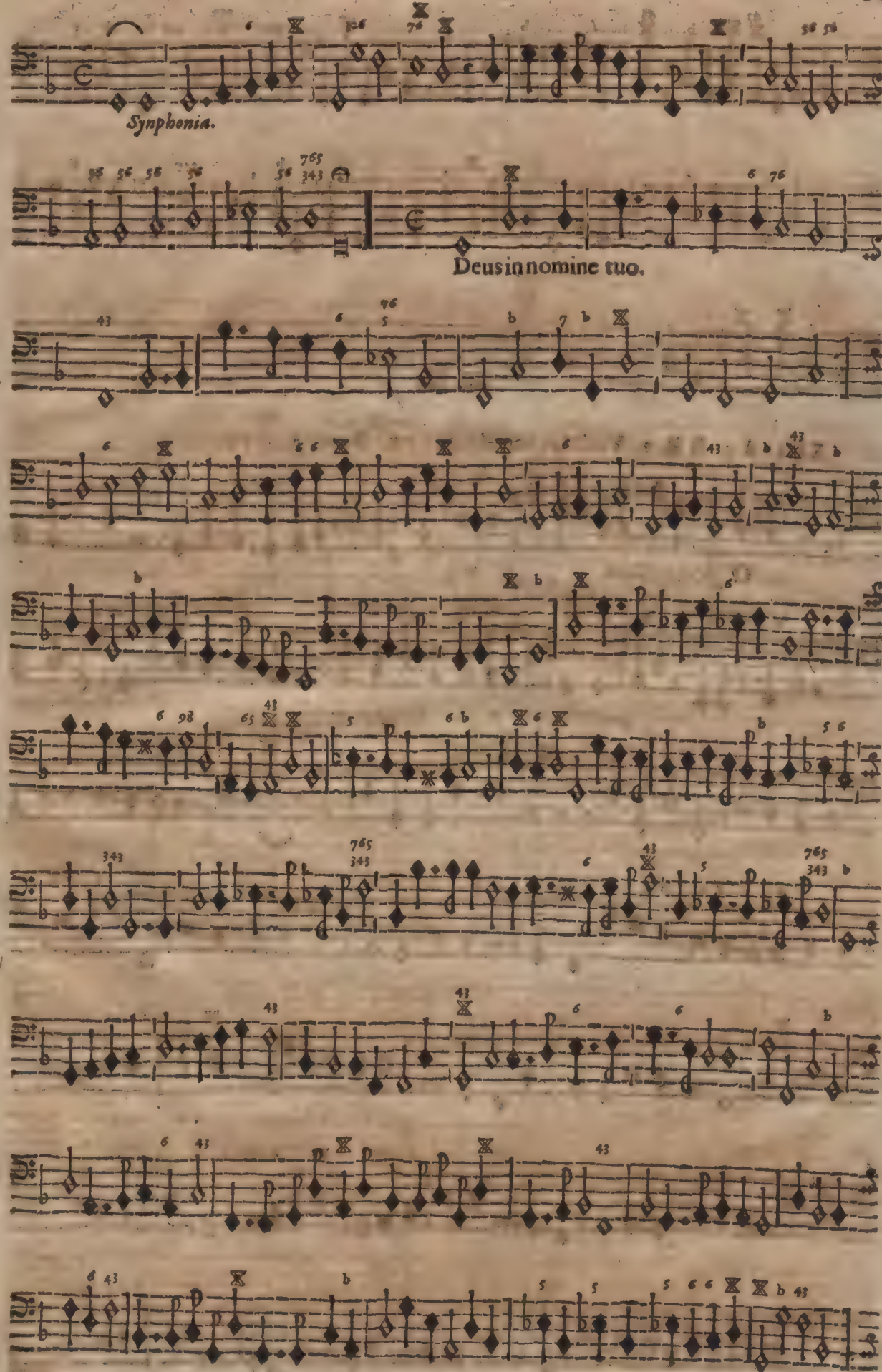
Handwritten musical notation for the Bass Continuo part on page 29. The score includes three staves of music. The first staff is marked with a 'V'. The notation features various notes, rests, and accidentals, with several 'C' time signatures and 'X' marks above the staves.

XX. A. 4. T. T. 2 Viol. Giou. COCCIL. BASSO CONTINUO.

Handwritten musical notation for the Bass Continuo part on page 29, titled 'XX. A. 4. T. T. 2 Viol. Giou. COCCIL. BASSO CONTINUO.'. The score includes ten staves of music. The first staff is marked with a 'V'. The notation features various notes, rests, and accidentals, with several 'C' time signatures and 'X' marks above the staves.

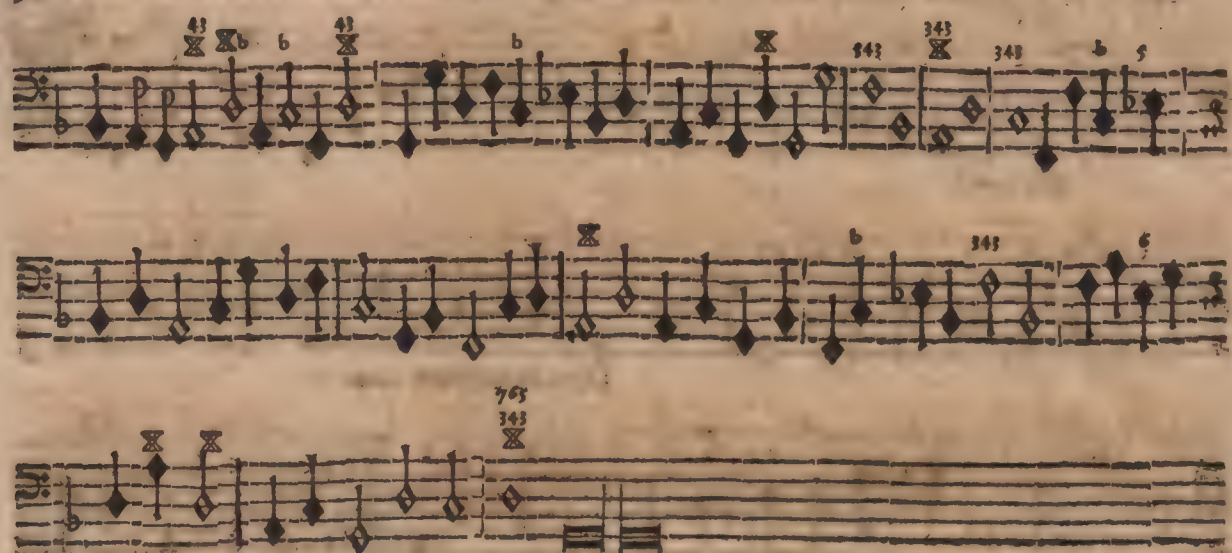


BAS.

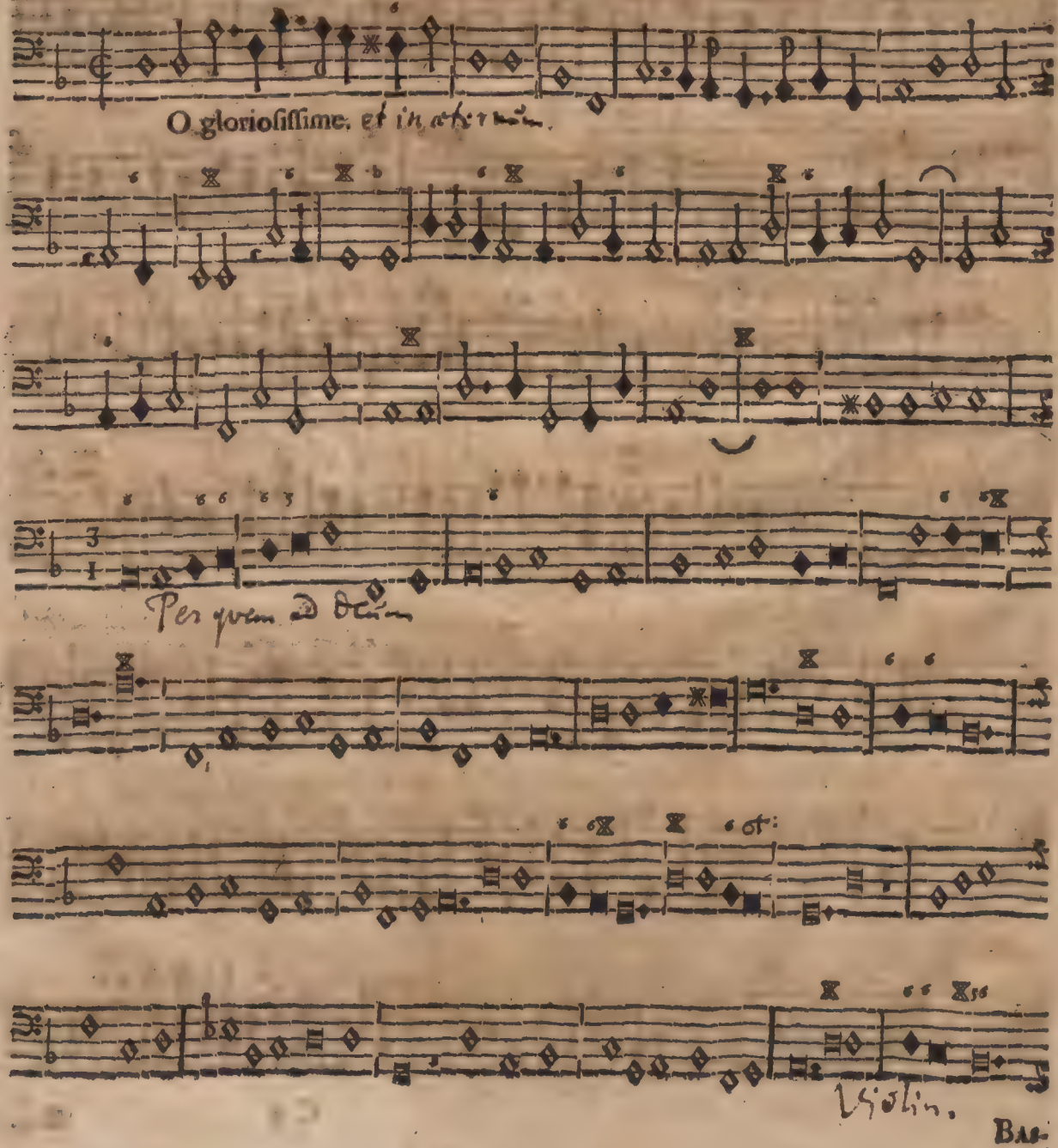


C 4

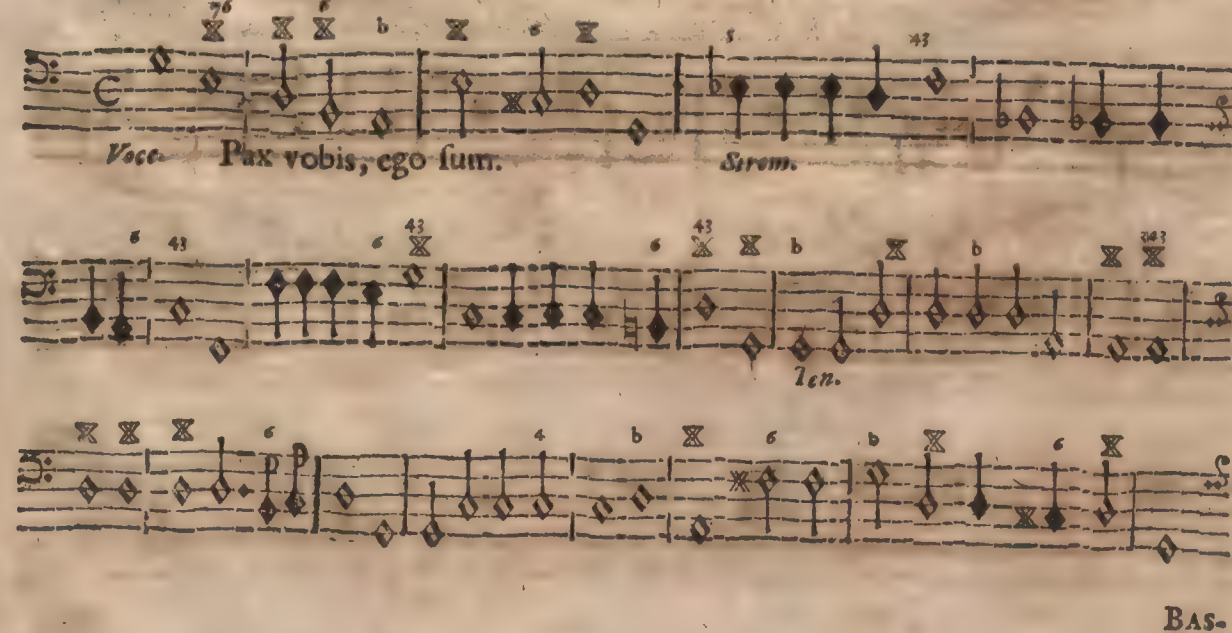
BAS.

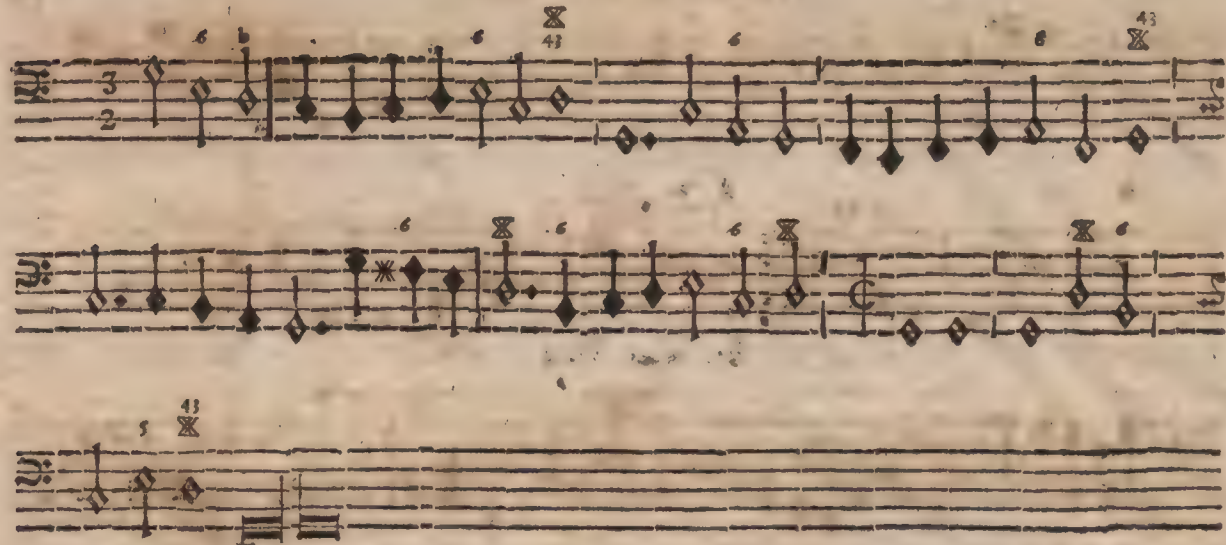


XXII. A 4. B B. 2. Viol. GIOU. ROUETTE. BASSO CONTINUO.



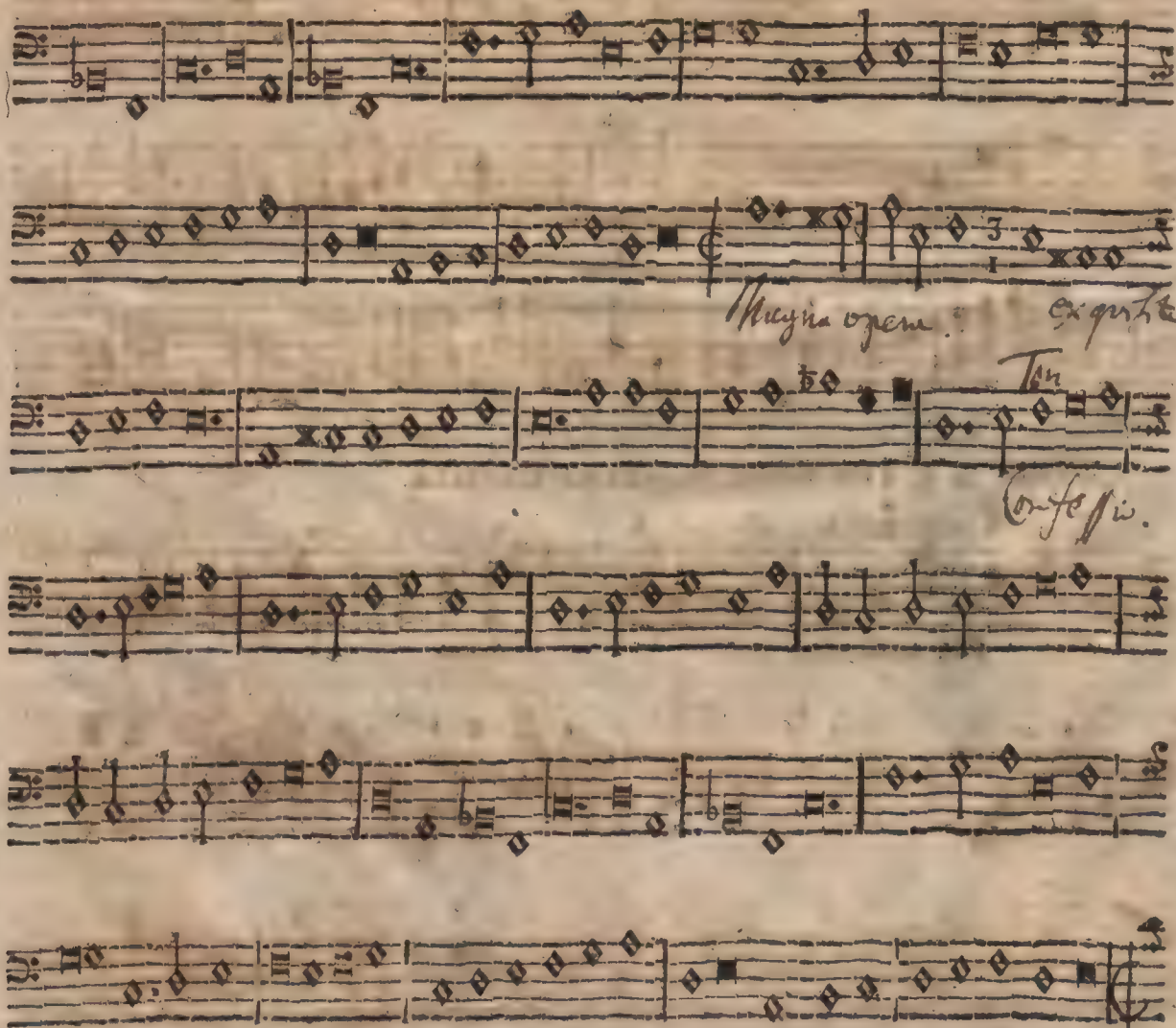
XXIII. A 5. TEN. SOLO, FRANCISCI CAPELLE.



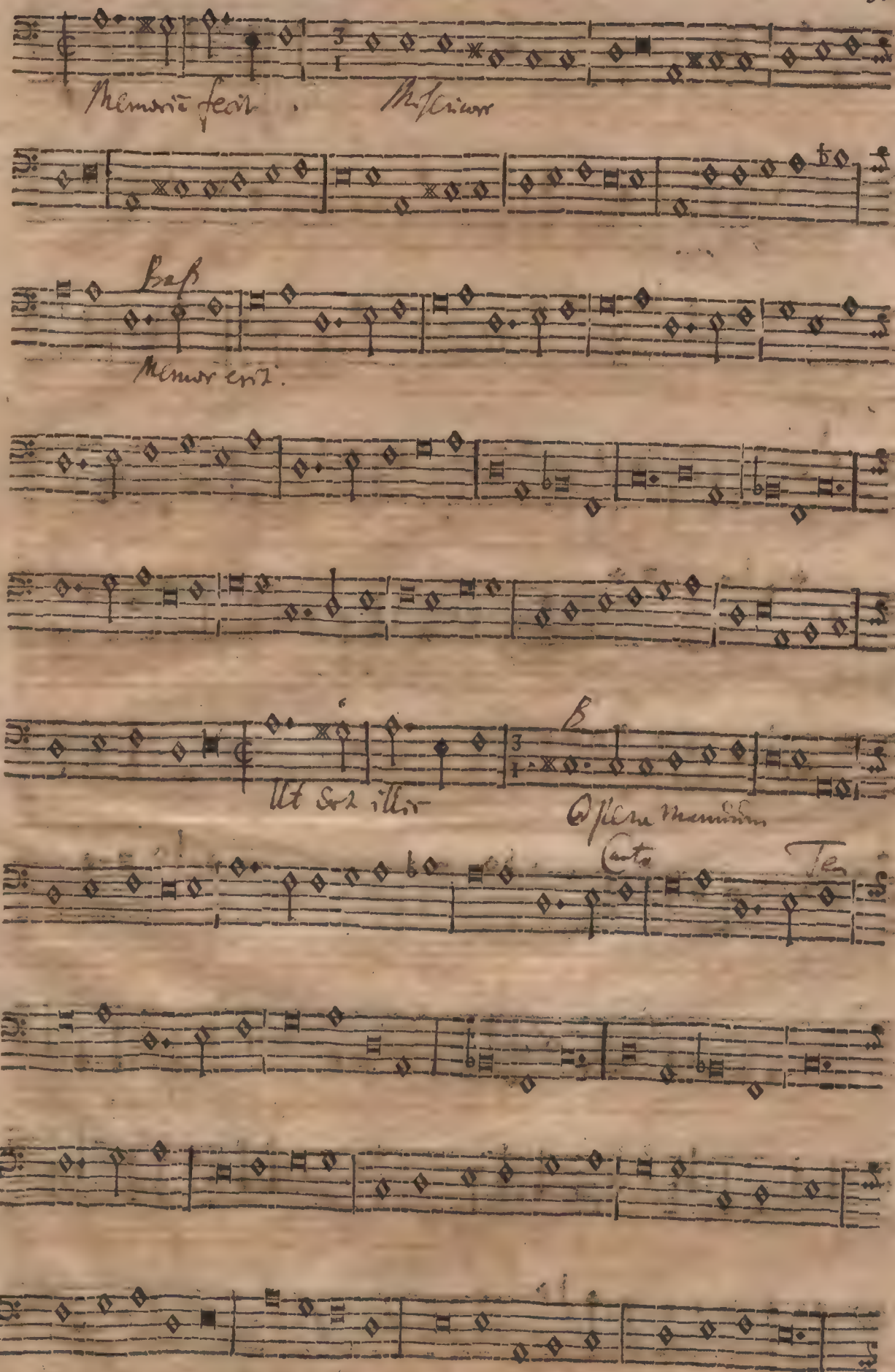


XXIV. A. 5. C. T. B. 2. Viol. CLAUDII MONTEUERDE.

Confitebor tibi. *Domine*

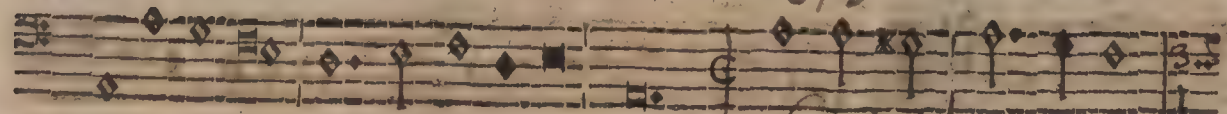


BAS-

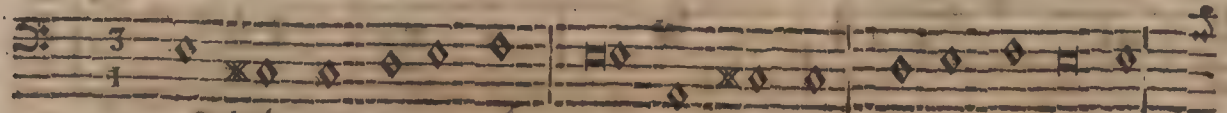


BAS-

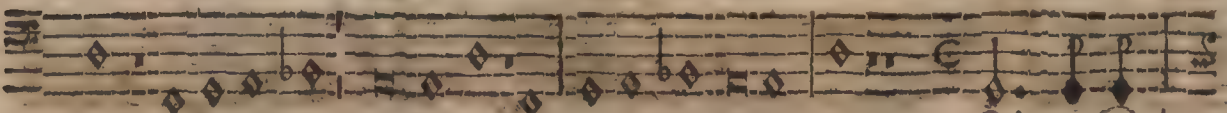
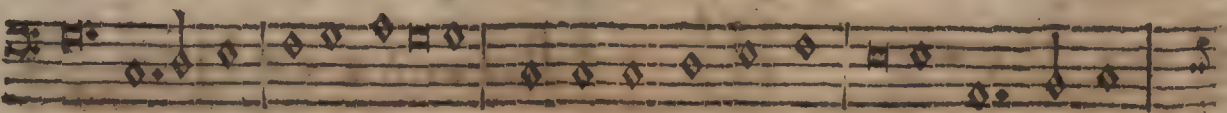
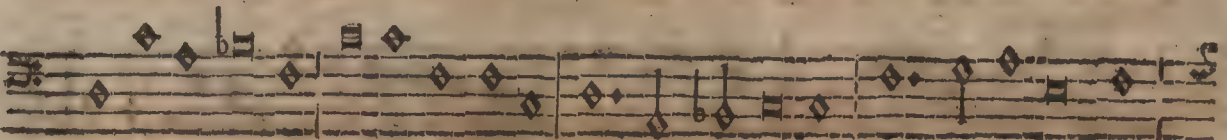
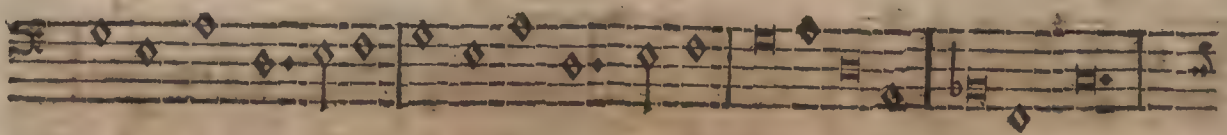
CTB



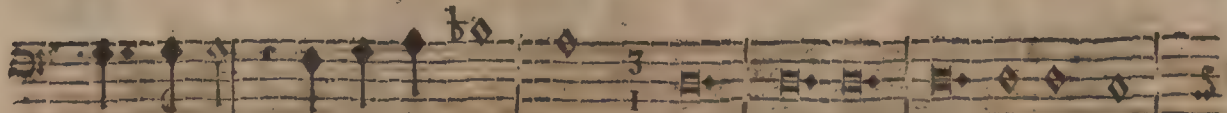
Sanctus



et tenebre

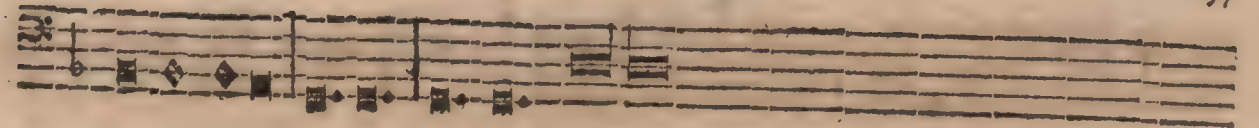


Gloria Patri



et in terra

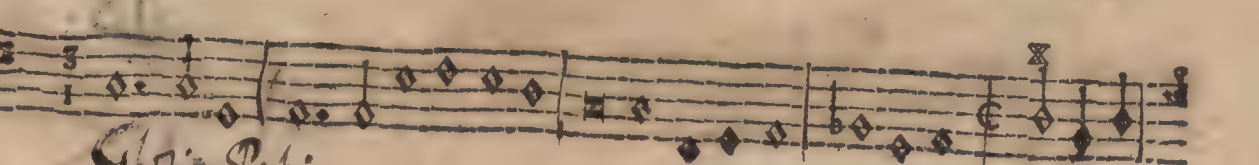
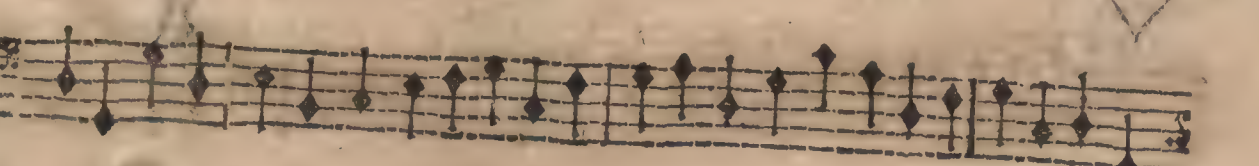
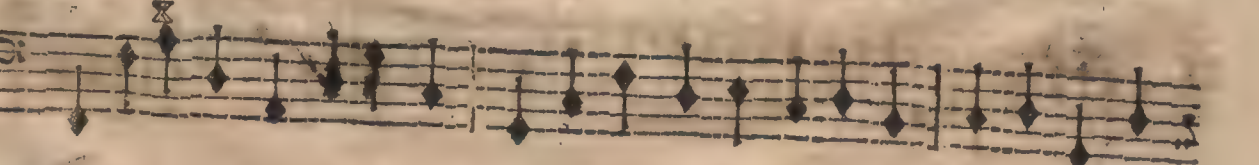
BAS-



XXV. à 5. CCB. 2 Viol. JOH. STADELMEYER.



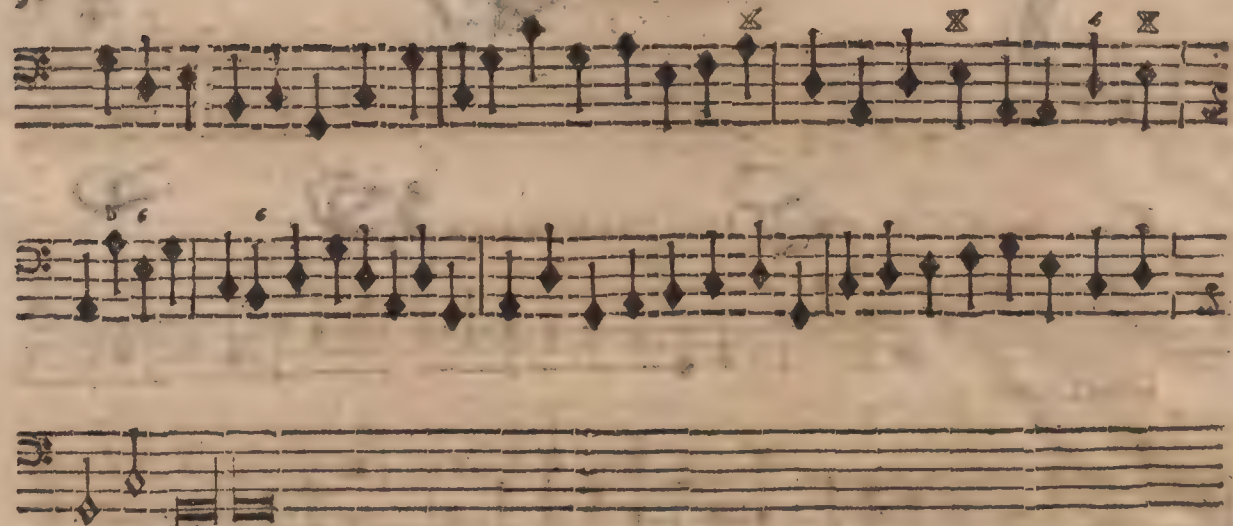
Dixit Dominus.



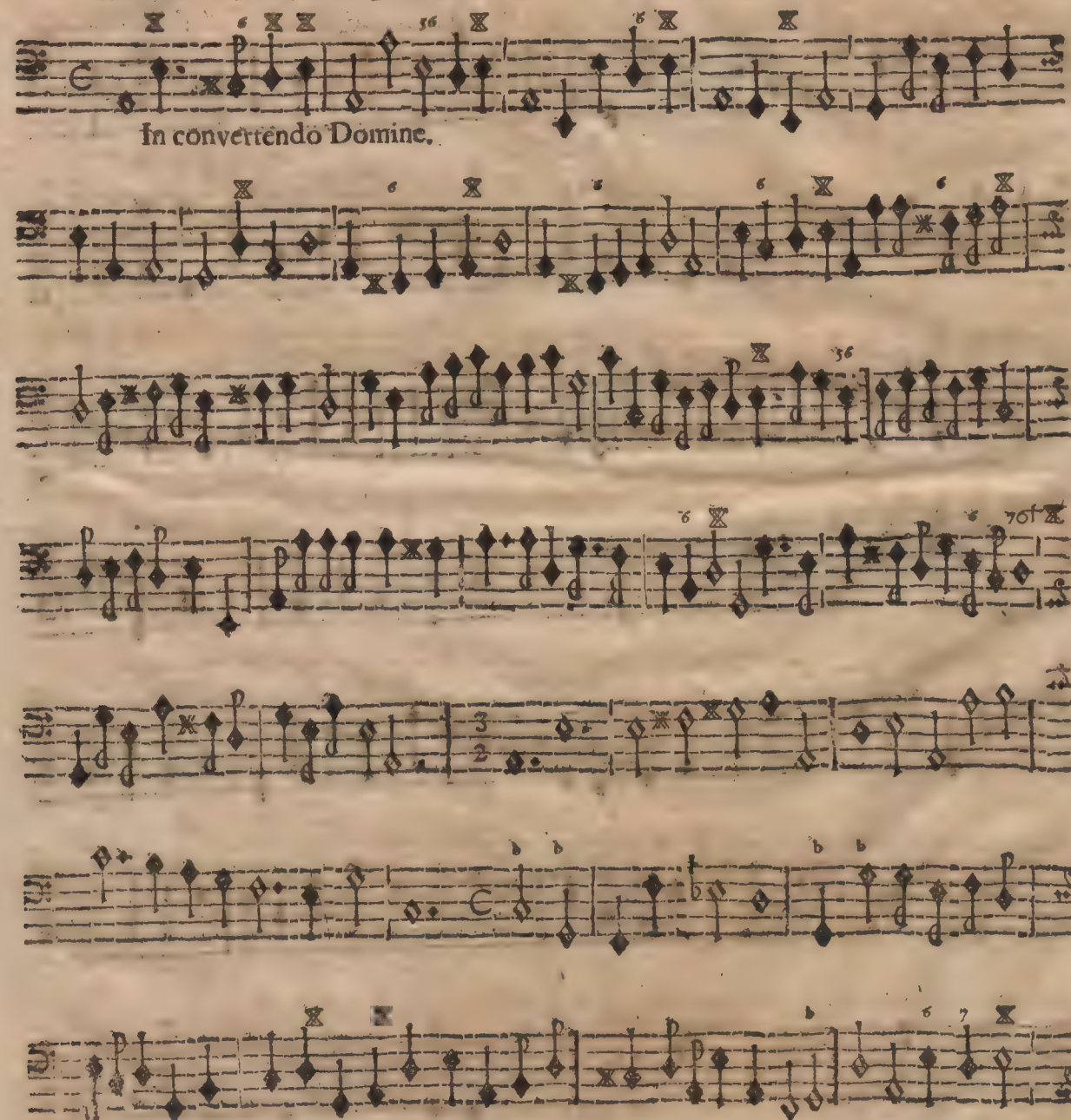
Gloria Patri

D

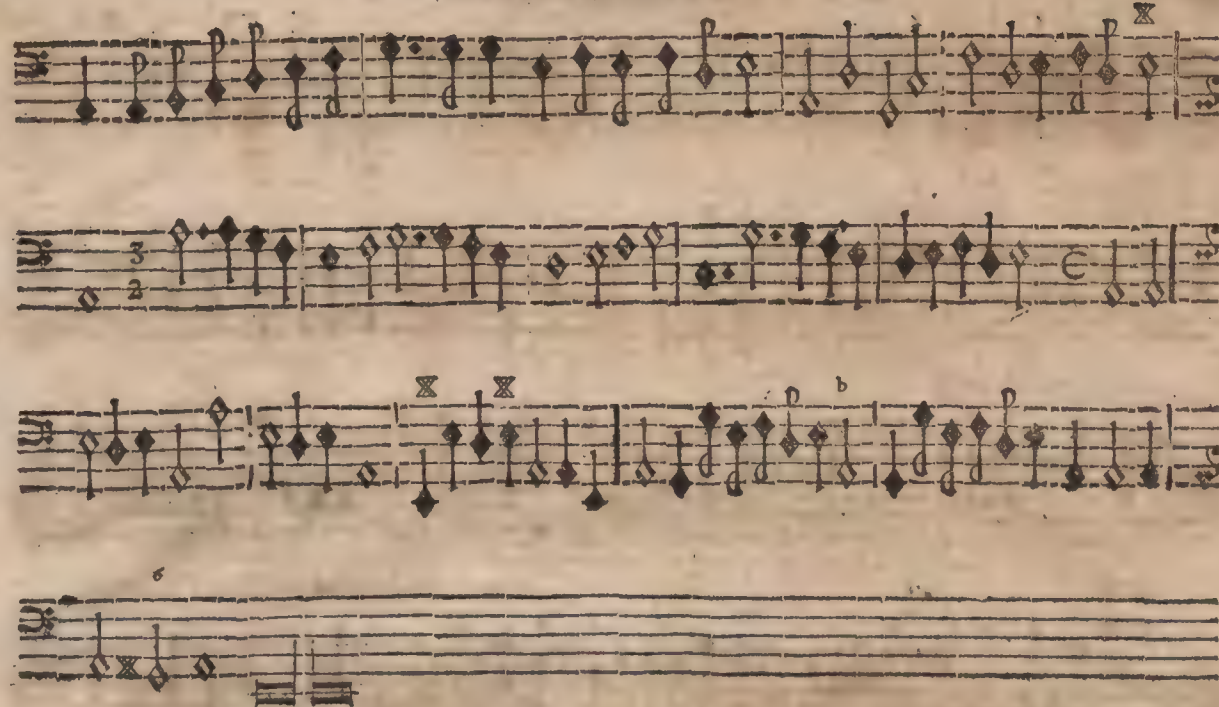
BAS-



XXVI. A 5. CCB. 2 Viol.



In convertendo Domine.



XXVII. A 5. CT B. 2 Viol. GIOU ROUETTE.



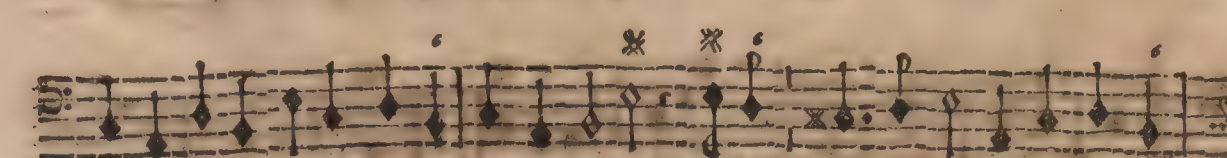
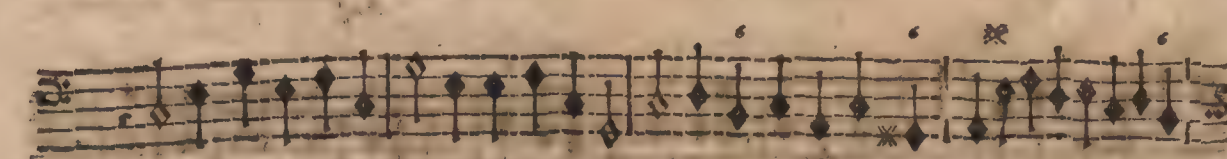
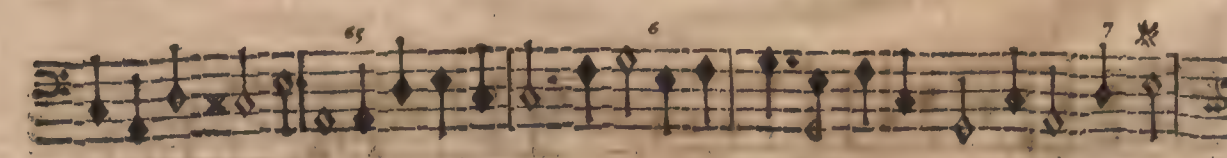
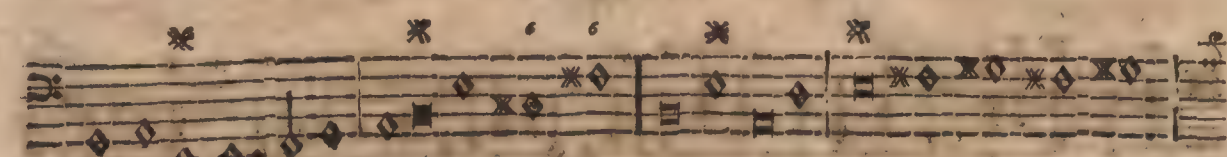
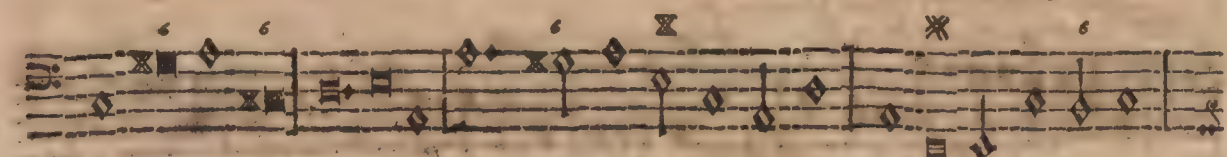
Lacatus sum in his.

Musical score for Basso Continuo on page 40. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style typical of 17th or 18th-century continuo notation, featuring many ornaments (marked with 'X' or '6') and a complex rhythmic structure. The piece is identified as 'Gloria' at the bottom of the page.

Musical score for Basso Continuo on page 41. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style typical of 17th or 18th-century continuo notation, featuring many ornaments (marked with 'X' or '6') and a complex rhythmic structure. The piece is identified as 'Synph.' at the bottom of the page.



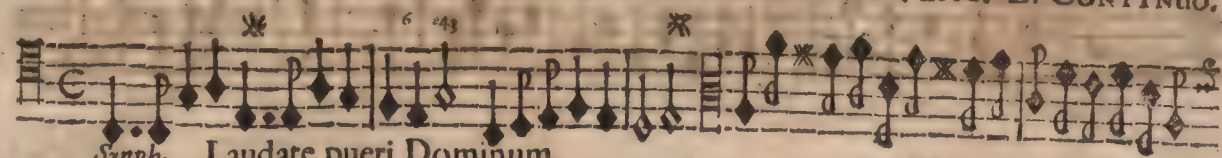
Speret Israël.



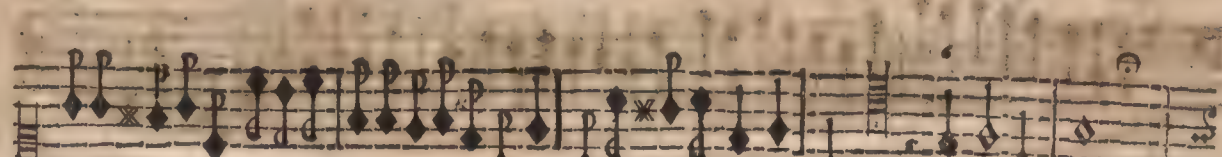
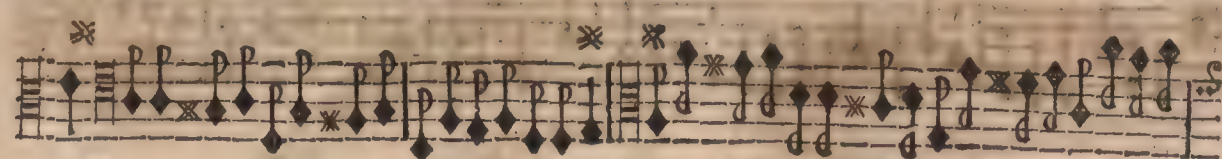
BAS-



XXIX. A 7. CANTO SOLO, con 6 Stromenti, Di SIMON VESII. B. CONTINUO.



Synph. Laudate pueri Dominum.

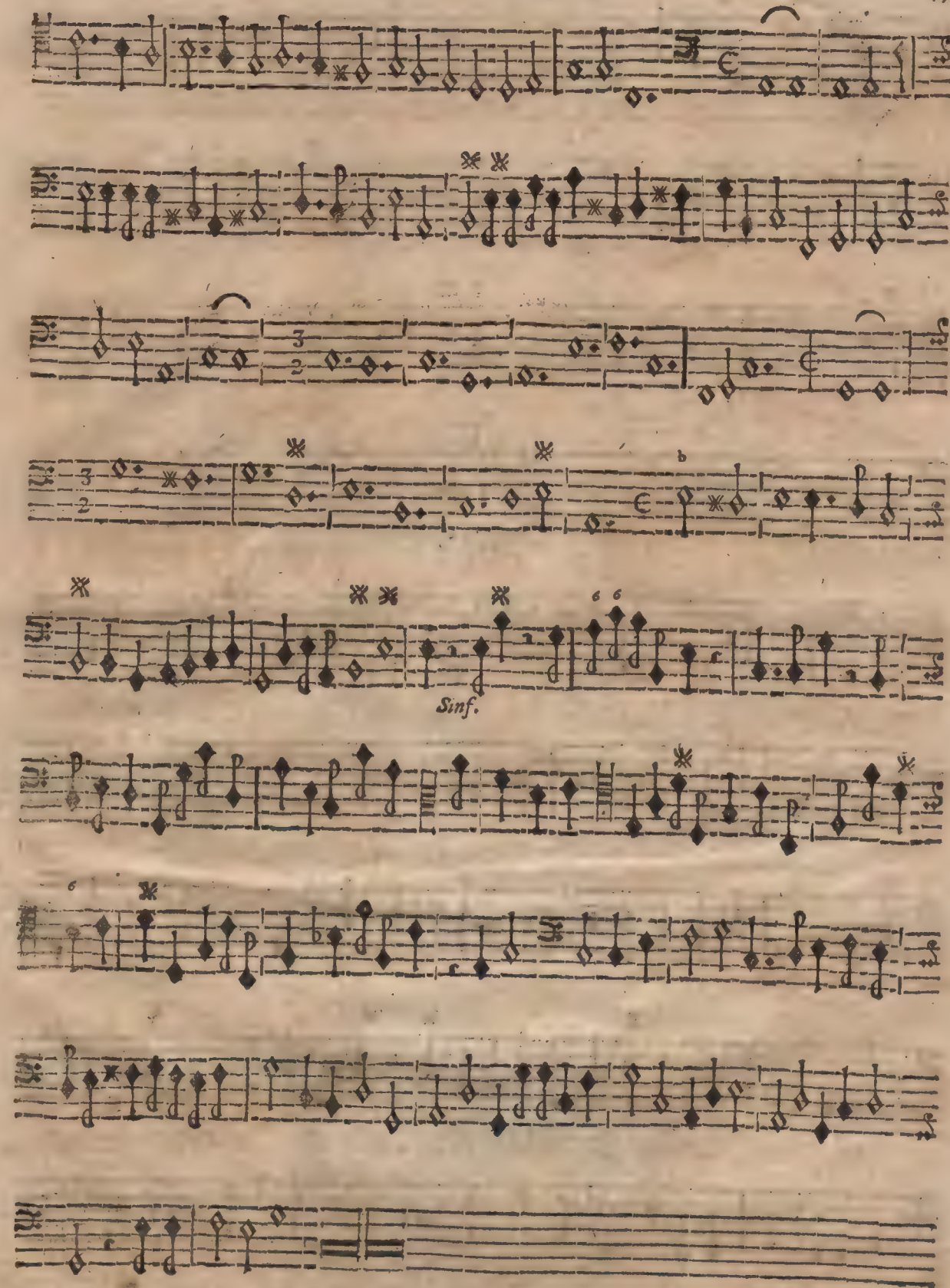
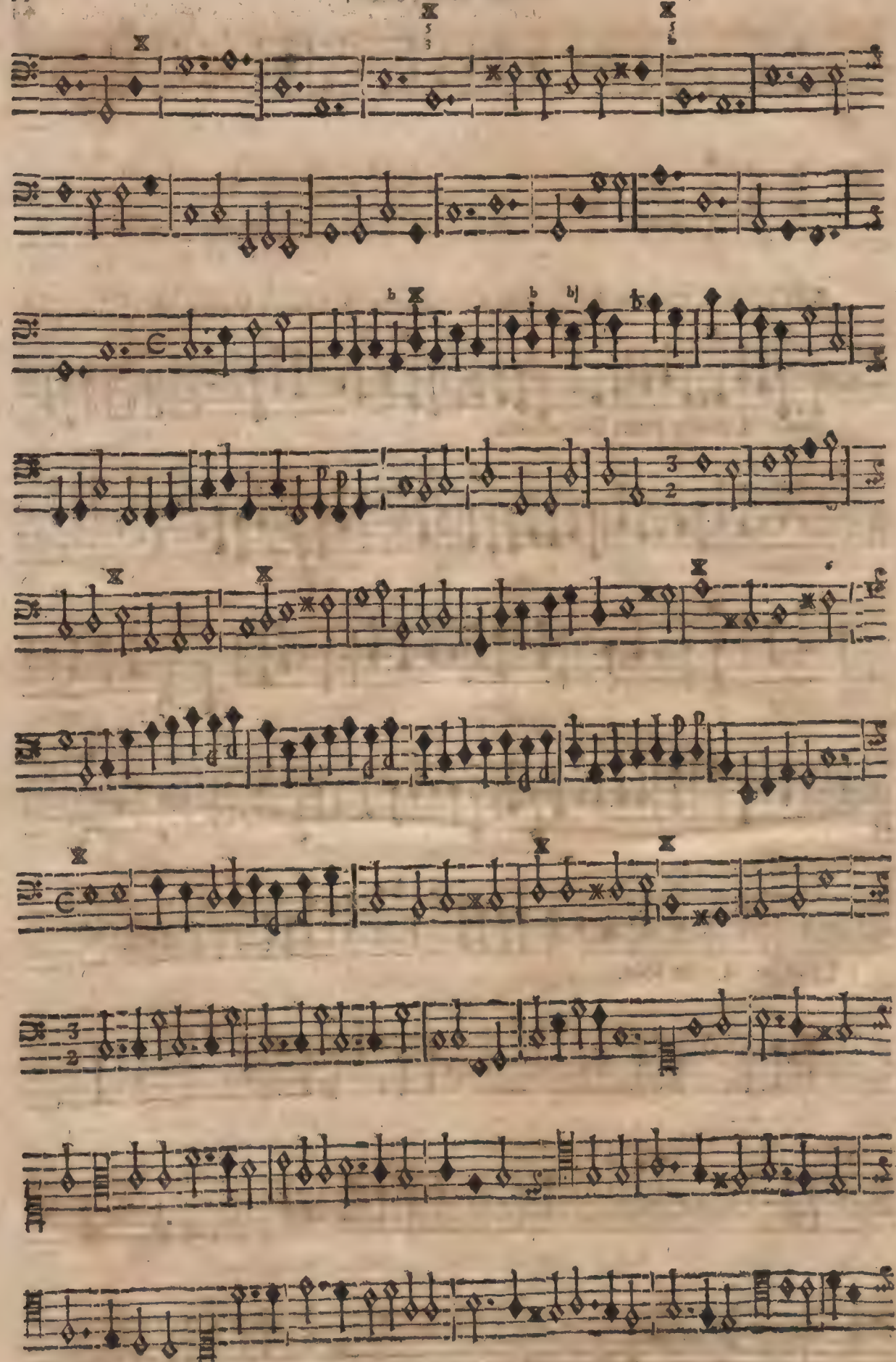


Laudate. Canto solo.

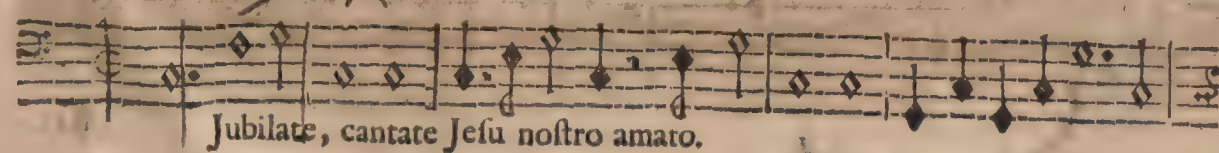


D 4

BAS-



XXX. A 7. C. G. A T B. 2 Viol. Di GIOU PETRO FINATTI.



Jubilare, cantate Jesu nostro amato.

Tronbete

Shrexit glorioss

Letanini omur.

AT

O Letitia

Widete triumphantes

FINIS.



TAVOLA.

- I. *Sonent cythara, pulsantur tympana. Conto solo, Anton. Rigatti.*
- II. *Congregati sunt inimici. Alto solo, ejusdem.*
- III. *Beatus vir, qui intelligit, quid sit amare Jesum. Tenore solo, Cass. Casati.*
- IV. *Domine Deus fortis. Basso solo, Pauli Cornetti.*
- V. *O Jesu mi dulcissime. à 2. C C. Giov. Petri Finatti.*
- VI. *Salve Rex Christe. à 2. A A. Cass. Casati.*
- VII. *O amantissime Sponse. à 2. C. B. Giov. Petri Finatti.*
- VIII. *Salve Rex Christe. à 2. T. B. Giov. Rovetta.*
- IX. *Ingemiscam in vulnere. à 3. C A T. Giov. Petri Finatti.*
- X. *Ego sum resurrectio & vita. à 3. A T B. Giov. Rovetta.*
- XI. *Ave mundi spes Salvator. à 3. Canto Solo con 2. Viol. Alex. Grandi.*
- XII. *O Domine Jesu. à 3. C. Solo, con 2. Viol.*
- XIII. *Jesu dulcissime. à 3. Ten. solo, con. 2. Viol.*
- XIV. *Venite filii, docebo vos. à 3. Basso solo, con. 2. Viol. Alberici Mazak,*
- XV. *Ave Jesu Christe. à 3. Basso solo, con 2. Viol. Di Simon Vesii.*
- XVI. *Dixit Dominus Domino meo. Chiaccona à 4. Canto solo, con 2. Viol. & Viol.*
- XVII. *Salve mi Jesu à 4. C C. con 2. Viol. & Gamba Giov. Cocci.*
- XVIII. *Intuimini mortales. à 4. C C. con 2. Viol. ejusd.*
- XIX. *O Stella lucidissima. à 4. T T. con 2. Viol. ejusd.*
- XX. *Bona nova mortales. à 4. T T. 2. Viol. ejusd.*
- XXI. *Deus in nomine tuo. à 4. Basso solo, con 2. Viol. & Fag. Mart. Miele-
zevski.*
- XXII. *O gloriosissime. à 4. B B. con 2. Viol. Giov. Rovetta.*
- XXIII. *Pax vobis, ego sum. à 5. T. Sol. con 4. Strom. Franc. Capella.*
- XXIV. *Confitebor tibi Domine. à 5. C T B. 2. Viol. Claud. Monteverde.*
- XXV. *Dixit Dominus. à 5. C C B. 2. Viol. Giov. Stadelmeyer.*
- XXVI. *In convertendo Domine. à 5. C C B. 2. Viol.*
- XXVII. *Letatus sum in his. à 5. C T B. 2. Viol. Giov. Rovetta.*
- XXVIII. *Domine, non est exaltatum. à 6. T T B. 2. Viol. & Viol. & Gamb' d' vero
Fagetto Di Giov. Cocci.*
- XXIX. *Laudate pueri. à 7. C. solo, con 6 Strom. Di Simon. Vesii.*
- XXX. *Jubilare, cantate. à 7. C C A T B. 2. Viol. Di Joh. Petr. Finatti.*

Alles zum Lobe des höchsten Gottes.

II. Cant. R. et al. op. lit.

meas. pract. cont.

